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IPHIGENIE

EN TAURIDE,

Tragédie en Quatre Actes,

Par M<sup>r</sup> Guillard,

MISE EN MUSIQUE ET DEDIEE

A LA REINE,

PAR

M<sup>r</sup> le Ch.<sup>er</sup> Gluck,

Représentée pour la Première fois par l'Académie Royale de Musique le mardi 18 May 1779

PRIX 24 <sup>fr</sup>.

A PARIS,

Au Bureau du Journal de Musique, rue Montmartre vis-à-vis celle des Vieux Augustins.







Madame

*En daignant agréer l'hommage que j'ose vous offrir, Votre Majesté comble tous mes vœux. Il importoit à mon bonheur de publier que les Opéra que j'ai faits pour contribuer aux plaisirs d'une Nation dont Votre Majesté fait l'ornement et les delices, ont mérité l'attention et obtenu les Suffrages d'une Princesse sensible, éclairée, qui aime, qui protège tous les Arts; qui en applaudissant à tous les genres n'a garde de les confondre et qui sait accorder à chacun d'eux le degré d'estime qu'ils méritent.*

*Je suis avec le plus profond respect,  
de Votre Majesté,*

*Le très humble et très Obeissant  
Serviteur, le Chevalier Gluck.*







# IPHIGENIE EN TAURIDE ,

## ACTE PREMIER, SCENE 1<sup>ERE</sup>

Iphigénie, Chœur des Prêtresses ,

*Le calme*

1<sup>re</sup> Flute

2<sup>e</sup> Flute

1<sup>er</sup> Hautbois

2<sup>e</sup> Hautbois

Cors  
Tromp.  
in D.

1<sup>er</sup> Violon

2<sup>e</sup> Violon

Alto

Iphigénie

Prêtresses

Prêtresses

Basson

B. C.  
Contre B

Timb.



Handwritten musical score on 15 staves. The notation includes treble and bass clefs, key signatures (one sharp), and various musical notations such as notes, rests, and slurs. The score is divided into sections by repeat signs and includes dynamic markings such as *forzato*, *Tempête*, *FF*, and *p*. The notation is written in a historical style, likely from the 18th or 19th century.

Key markings and dynamics include:

- forzato* (written below the 10th staff)
- Tempête* (written above the 11th staff)
- FF* (written below the 11th staff)
- p* (written below the 11th staff)
- Col 1<sup>a</sup>* (written below the 11th staff)
- FF P* (written below the 14th staff)
- FF p* (written below the 15th staff)



A handwritten musical score on 15 staves. The notation is in a historical style, featuring various clefs and key signatures. The first seven staves are in treble clef with a key signature of two sharps (F# and C#). The eighth staff contains a melodic line with a key signature change to one sharp (F#) and includes dynamic markings 'FF' and 'P'. The ninth staff has a key signature change to one flat (Bb) and includes the instruction 'col 1.'. The remaining staves are in bass clef with a key signature of one flat (Bb). The score includes various musical notations such as notes, rests, and bar lines.



*Un peu plus en avant*

A handwritten musical score on aged paper, featuring 14 staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, and dynamic markings. The score is organized into systems, with some staves containing rests and others containing active musical notation. Key markings include *Colt IV*, *Colt V*, *Colt B*, *FF*, *P*, *F*, and *P*. The notation is in a historical style, with some staves showing complex rhythmic patterns and others showing simpler harmonic structures. The paper shows signs of age, including discoloration and some wear.

4

*Un peu plus en avant*

*Colt IV* *FF* *P*

*Colt V* *Colt IV*

*Colt B* *F* *P*



Handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- FF** (Fortissimo) appearing multiple times across the upper staves.
- Col 1°** (Corno 1°) appearing on the second and eighth staves.
- Col B** (Corno Basso) appearing on the thirteenth staff.
- Cres** (Crescendo) appearing on the seventh and thirteenth staves.
- fortissimo** appearing above the seventh staff.
- Col 1°** and **Col B** with double bar lines indicating changes or specific measures.

The score is written in a system with multiple staves, likely representing different instruments or voices. The notation is in a historical style, possibly from the 18th or 19th century.



6

This page of musical notation consists of 18 staves. The notation is handwritten in dark ink on aged, slightly yellowed paper. The staves are organized into several systems. The first system (staves 1-3) includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second system (staves 4-6) continues the notation with various note values and rests. The third system (staves 7-9) features a treble clef, a key signature of one sharp, and a common time signature, with the word "force" written above the staff. The fourth system (staves 10-12) includes a treble clef, a key signature of one sharp, and a common time signature, with the word "force" written above the staff. The fifth system (staves 13-15) includes a treble clef, a key signature of one sharp, and a common time signature, with the word "force" written above the staff. The sixth system (staves 16-18) includes a bass clef, a key signature of one sharp, and a common time signature, with the word "force" written above the staff. The notation includes various note values, rests, and dynamic markings such as "force" and "col 1°".



This page of musical notation consists of 14 staves. The notation is written in a key signature of one sharp (F#) and includes various musical symbols such as treble and bass clefs, time signatures, and dynamic markings like 'F' (forte), 'P' (piano), and 'forcee' (forced). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The page is numbered '7' in the top right corner.

The notation is organized into several systems. The first system includes staves 1 through 5. The second system includes staves 6 through 10. The third system includes staves 11 through 14. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings like 'F' (forte), 'P' (piano), and 'forcee' (forced). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.



8

Score for Piano and Orchestra, page 8.

The score is written for Piano and Orchestra. The Piano part is in G major (one sharp) and 2/4 time. The Piano part consists of multiple staves, including a grand staff (treble and bass clef) and a single staff for the right hand. The Piano part includes dynamic markings (P, F) and articulation (accents, slurs). The Piano part also includes a section marked *forcé*.

The Orchestra part includes woodwinds (flutes, oboes, bassoons) and strings (violins, violas, cellos, double basses). The woodwinds are in G major and 2/4 time. The strings are in G major and 2/4 time.



Handwritten musical score on 18 staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

Key markings and annotations include:

- forcé* (multiple instances)
- La pluie et La Grêle* (written on the right side of the score)
- Col 1<sup>o</sup>* (written on the right side of the score)

The score is written in a historical style, likely from the 18th or 19th century, and features complex rhythmic patterns and melodic lines.



flutte et petite flutte

col Oboe 1<sup>re</sup>

La tempeete Cesse

col Oboe 2<sup>re</sup>

forcé forcé

forcé forcé

forcé forcé

This page of a musical score, numbered 10, contains staves for various instruments. The top staff is for 'flutte et petite flutte' (flute and piccolo), featuring a melodic line with many slurs and ties. The second staff is for 'col Oboe 1<sup>re</sup>' (concert oboe 1), which contains rests. The third staff is for 'col Oboe 2<sup>re</sup>' (concert oboe 2), also containing rests. The fourth staff is for a string instrument, showing a series of half notes. The fifth and sixth staves are for woodwinds, with the fifth staff marked 'forcé forcé' (forced) and the sixth staff marked 'forcé forcé'. The seventh and eighth staves are for brass instruments, with the seventh staff marked 'forcé forcé'. The ninth and tenth staves are for a string instrument, showing a series of half notes. The eleventh and twelfth staves are for a string instrument, showing a series of half notes. The thirteenth and fourteenth staves are for a string instrument, showing a series of half notes.



The musical score is arranged in 14 staves. The top six staves are for voices: Soprano, Alto, Tenor 1, Tenor 2, Bass 1, and Bass 2. The bottom eight staves are for instruments: Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, and Double Basses. The music is in G major and 4/4 time. The lyrics "Grands dieux soyez nous secou-rables, de' tournez vos foudras vengeurs" are written below the vocal staves. The score includes various musical notations such as notes, rests, dynamics (p, f), and articulation marks.

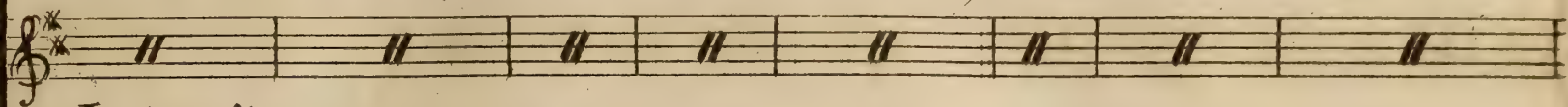
The lyrics are: *Grands dieux soyez nous secou-rables, de' tournez vos foudras vengeurs*



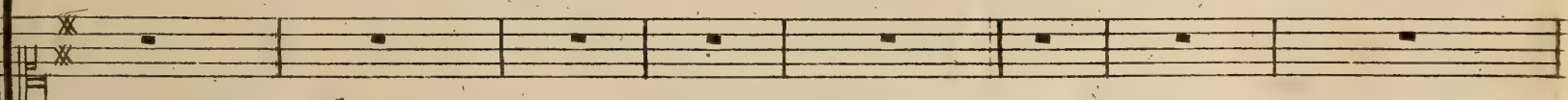
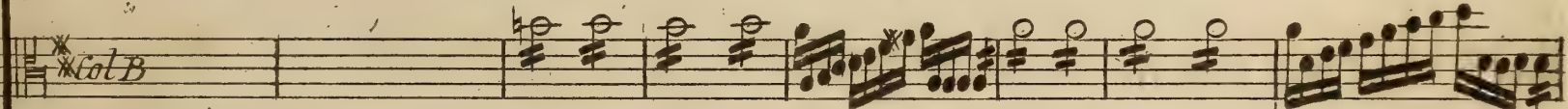
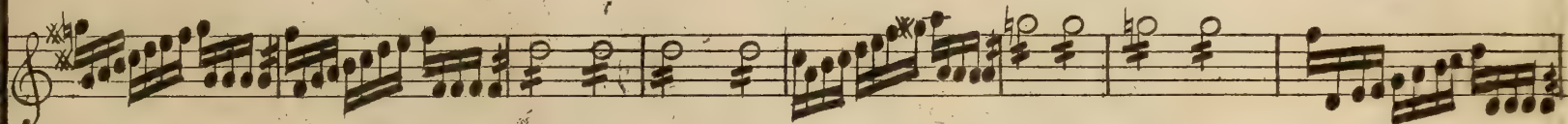
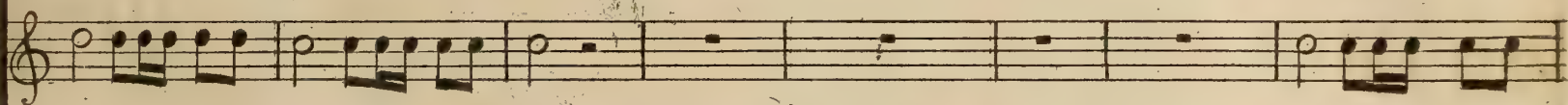
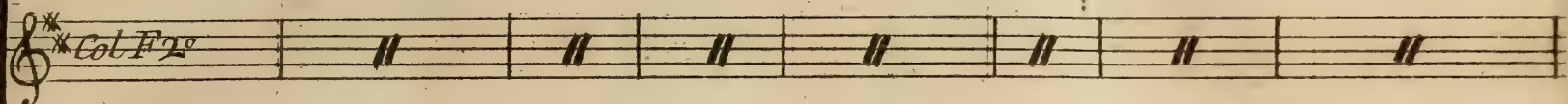
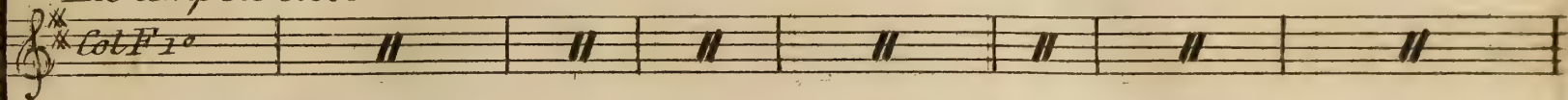
Musical score for a choir and piano. The score consists of 14 staves. The top five staves are for vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass). The bottom five staves are for piano accompaniment (Right Hand, Left Hand, and three additional staves). The music is in 4/4 time with a key signature of one sharp (F#). The lyrics are in French: "Ton-nex sur les têtes coupables l'innocence habite en nos cœurs l'in-nocence habite en nos cœurs". Dynamics include *FF*, *P*, *F*, and *I*. There are also markings for "Col 1°" and "Col B.".

Ton-nex sur les têtes coupables l'innocence habite en nos cœurs l'in-nocence habite en nos cœurs





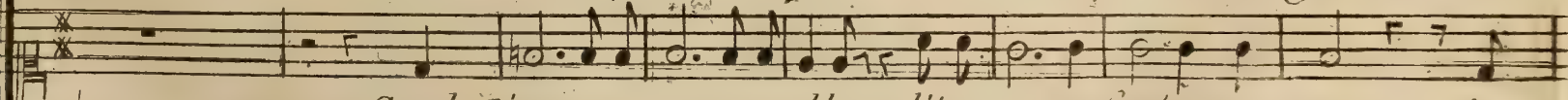
*La tempête cesse*



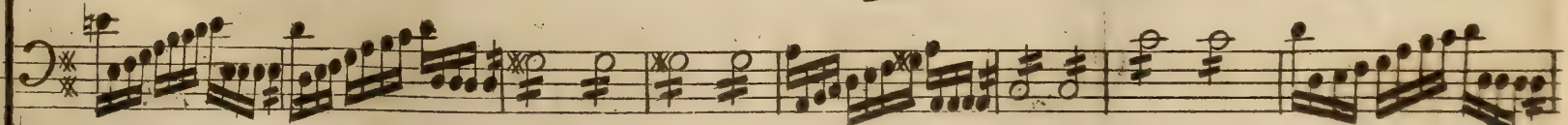
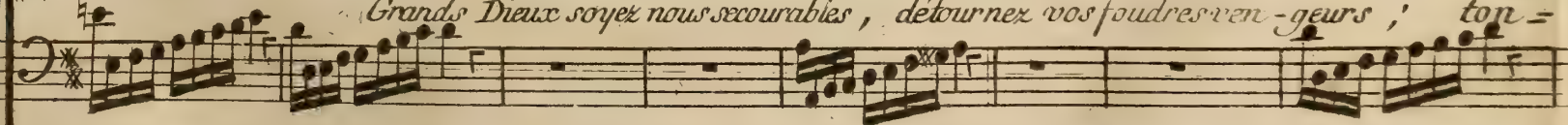
*Chœur*



*Grands Dieux soyez nous secourables, détournex vos foudres ven-geurs ; ton -*



*Grands Dieux soyez nous secourables, détournex vos foudres ven-geurs ; ton -*





The musical score is arranged in 14 staves. The first 10 staves are for instruments, including woodwinds, strings, and a harp. The 11th and 12th staves are for vocal parts, with the lyrics written below them. The 13th and 14th staves are for the basso continuo and double bass.

The lyrics are: *nez sur les têtes coupables l'innocence habite en nos cœurs l'innocence habite en nos cœurs*

Dynamic markings include **FF** (fortissimo) and **P** (piano).



This page contains a handwritten musical score for 15 measures. The notation is spread across 15 staves, organized into five groups of three staves each. The first staff of each group contains melodic lines with various note values (half notes, quarter notes, eighth notes) and rests. The second and third staves of each group typically contain rests, indicated by double vertical lines. Dynamic markings such as 'cres' (crescendo) are placed below several staves. The key signature is one sharp (F#). The notation is in a cursive, handwritten style, characteristic of 18th or 19th-century manuscript notation. The paper is aged and shows some staining.



Musical score for "La Tempête" featuring Iphigenie. The score includes vocal lines and piano accompaniment. Dynamics include *P* (piano), *F* (forte), and *col B* (colla parte). The tempo is marked *La Tempête*. The lyrics are: "Iphigenie", "Si ces bords cruels et sinistres sont l'objet de votre courroux dai -".



The musical score is written on 15 staves. The first staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a piano (P) dynamic and ends with a fortissimo (FF) dynamic. The second staff is a piano accompaniment line with a treble clef and a key signature of one sharp, consisting of a series of eighth notes. The third staff is another piano accompaniment line with a treble clef and a key signature of one sharp, also consisting of a series of eighth notes. The fourth staff is a vocal line with a treble clef and a key signature of one sharp, beginning with a piano (P) dynamic and ending with a fortissimo (FF) dynamic. The fifth staff is a piano accompaniment line with a treble clef and a key signature of one sharp, beginning with a piano (P) dynamic and ending with a fortissimo (FF) dynamic. The sixth staff is a vocal line with a treble clef and a key signature of one sharp, consisting of a series of eighth notes. The seventh staff is a piano accompaniment line with a treble clef and a key signature of one sharp, consisting of a series of eighth notes. The eighth staff is a vocal line with a treble clef and a key signature of one sharp, beginning with a piano (P) dynamic and ending with a fortissimo (FF) dynamic. The ninth staff is a piano accompaniment line with a treble clef and a key signature of one sharp, beginning with a piano (P) dynamic and ending with a fortissimo (FF) dynamic. The tenth staff is a vocal line with a treble clef and a key signature of one sharp, consisting of a series of eighth notes. The eleventh staff is a piano accompaniment line with a treble clef and a key signature of one sharp, consisting of a series of eighth notes. The twelfth staff is a vocal line with a treble clef and a key signature of one sharp, beginning with a piano (P) dynamic and ending with a fortissimo (FF) dynamic. The thirteenth staff is a piano accompaniment line with a treble clef and a key signature of one sharp, beginning with a piano (P) dynamic and ending with a fortissimo (FF) dynamic. The fourteenth staff is a vocal line with a treble clef and a key signature of one sharp, consisting of a series of eighth notes. The fifteenth staff is a piano accompaniment line with a treble clef and a key signature of one sharp, consisting of a series of eighth notes.

gnez à vos faibles mi-nistres of - frir des a-zyles plus doux ; of - frir des a-zyles plus doux ;



Chœur des Prêtresses

Grands dieux soyez nous secourables détournez vos foudres ven-

Grands Dieux soyez nous secourables de'tournez vos foudres ven-



-geurs, ton - nez sur les têtes coupables l'inno - cence habite en nos cœurs l'inno - cence ha  
 -geurs, ton - nez sur les têtes cou-pables l'in-nocence habite en nos cœurs l'inno - cence ha



*P. Flutes*

FF

FF

FF

col oboe 1.

col oboe

FF

FF

FF

FF

bite en nos cœurs.

bite en nos cœurs.

FF

FF



Handwritten musical score for a symphony orchestra, page 21. The score is written on 15 staves. The top five staves are for woodwinds: Flute 1, Flute 2, Oboe 1, Oboe 2, and Cor Anglais. The next five staves are for strings: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The bottom five staves are for percussion: Timpani, Snare Drum, Cymbals, Triangle, and Gong. The score includes various musical notations such as notes, rests, and dynamic markings like "cres" (crescendo).

Key markings and notation include:

- Flute 1: *cres*
- Flute 2: *cres*
- Oboe 1: *cres*
- Oboe 2: *cres*
- Cor Anglais: *cres*
- Violin 1: *cres*
- Violin 2: *cres*
- Viola: *cres*
- Violoncello: *cres*
- Double Bass: *cres*
- Timpani: *cres*
- Snare Drum: *cres*
- Cymbals: *cres*
- Triangle: *cres*
- Gong: *cres*



*et petites Flutes*

This musical score page, numbered 22, contains 15 staves of music. The notation is as follows:

- Staff 1:** Treble clef, key signature of one sharp (F#). It begins with a half note, followed by sixteenth-note runs, and ends with a melodic phrase marked with an asterisk and a slur.
- Staff 2:** Treble clef, key signature of one sharp. It contains six measures of whole rests, each marked with a double bar line (//).
- Staff 3:** Treble clef, key signature of one sharp. It features a melodic line with a half note, followed by sixteenth-note runs, and ends with a melodic phrase marked with an asterisk and a slur.
- Staff 4:** Treble clef, key signature of one sharp. It features a melodic line with a half note, followed by sixteenth-note runs, and ends with a melodic phrase marked with an asterisk and a slur.
- Staff 5:** Treble clef, key signature of one sharp. It begins with a half note, followed by sixteenth-note runs, and then has three measures of whole rests labeled "col 1.".
- Staff 6:** Treble clef, key signature of one sharp. It begins with a half note, followed by sixteenth-note runs, and then has three measures of whole rests labeled "col 2.".
- Staff 7:** Treble clef, key signature of one sharp. It contains six measures of whole rests, each marked with a double bar line (//).
- Staff 8:** Treble clef, key signature of one sharp. It features a complex melodic line with many sixteenth notes, ending with two measures marked "forcé".
- Staff 9:** Treble clef, key signature of one sharp. It contains six measures of whole rests, each marked with a double bar line (//), followed by a melodic phrase marked with an asterisk and a slur, and then two measures marked "forcé".
- Staff 10:** Bass clef, key signature of one sharp. It features a melodic line with half notes and quarter notes, ending with a melodic phrase marked with an asterisk and a slur.
- Staff 11:** Bass clef, key signature of one sharp. It features a melodic line with half notes and quarter notes, ending with a melodic phrase marked with an asterisk and a slur.
- Staff 12:** Bass clef, key signature of one sharp. It contains six measures of whole rests, each marked with a double bar line (//), labeled "col Basso".
- Staff 13:** Bass clef, key signature of one sharp. It contains six measures of whole rests, each marked with a double bar line (//).
- Staff 14:** Bass clef, key signature of one sharp. It contains six measures of whole rests, each marked with a double bar line (//).
- Staff 15:** Bass clef, key signature of one sharp. It contains six measures of whole rests, each marked with a double bar line (//).



This page of handwritten musical notation, numbered 23 in the top right corner, contains 15 staves. The notation is organized into several systems. The first system (staves 1-2) features a treble clef with a key signature of one sharp (F#) and a complex melodic line with many beamed sixteenth notes. The second system (staves 3-4) continues this melodic line. The third system (staves 5-6) consists of two staves, each with a treble clef and a key signature of one sharp, containing only double bar lines (//). The fourth system (staves 7-8) continues the melodic line from the first system. The fifth system (staves 9-10) consists of two staves, each with a treble clef and a key signature of one sharp, containing only double bar lines. The sixth system (staves 11-12) features a treble clef with a key signature of one sharp and a melodic line with many beamed sixteenth notes, with the word *forcé* written above the staff. The seventh system (staves 13-14) consists of two staves, each with a treble clef and a key signature of one sharp, containing only double bar lines. The eighth system (staves 15-16) features a bass clef with a key signature of one sharp and a melodic line with many beamed sixteenth notes. The ninth system (staves 17-18) consists of two staves, each with a bass clef and a key signature of one sharp, containing only double bar lines.



24

*La tempête cesse*

*Iphigénie*

*Que nos mains saintement barbares n'en sanglantent plus vos autels Rendez ces*



*peuples plus a - vares du sang des malheureux mor - tels , du sang des malheu -*



FF

*Tempête*

FF

FF

FF

FF

FF

FF

*La Tempête cesse tout à fait*

*col B*

*reux mor - tels*

Chœur

*Grands dieux soyez nous se cou*

*Grands dieux soyez nous se cou*

FF



Handwritten musical score for a multi-staff piece, likely a symphony or concerto. The score is written on 15 staves. The first 10 staves are instrumental, featuring various melodic lines and rests. The 11th and 12th staves contain the vocal melody with French lyrics. The final 3 staves are instrumental again. The key signature is one sharp (F#) and the time signature is 4/4.

*rables detour - nez vos foudres ven geurs, ton - nes sur les têtes cou - pables l'in - no -*

*rables detour - nez vos foudres ven geurs, ton - nes sur les têtes cou - pables l'in - no -*



Handwritten musical score on page 28. The page contains 14 staves of music. The first five staves are in treble clef, and the last five are in bass clef. The music is written in a historical style, featuring various note values, rests, and dynamic markings. The lyrics are in French and are written below the staves.

Lyrics:

- cence habite en nos cœurs l'inno - cence habite en nos cœurs .

cence



Handwritten musical score on page 29, featuring multiple staves with various musical notations including treble and bass clefs, notes, rests, and dynamic markings like "Smorzendo" and "col 1º".

The score is written on 15 staves, organized into three systems of five staves each. The notation includes treble and bass clefs, notes, rests, and dynamic markings such as *Smorzendo* and *col 1º*. The music is written in a single system, with the first staff of each system containing a treble clef and the last staff containing a bass clef. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and features include:

- Smorzendo* (diminuendo) markings appearing on the first, fourth, and eighth staves.
- col 1º* (first ending) markings appearing on the third, sixth, and ninth staves.
- A *Le mouvement sera lentit* (The movement will be slower) instruction on the sixth staff.
- A *P* (piano) marking on the final staff.
- Various musical notations including notes, rests, and dynamic markings.



This musical score is for a multi-instrument ensemble, likely a string quartet or similar, with two vocal lines. The score is written on 15 staves. The first six staves are for string instruments (Violins I, Violins II, Violas, and Cellos/Double Basses), and the last nine staves are for vocalists (Soprano and Alto). The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a treble clef and a key signature of one sharp. The first six staves contain instrumental parts, with some staves featuring rests and others featuring melodic lines. The last nine staves contain vocal parts, with the lyrics "Ces dieux que nous v'implorons" and "appaisent en fin leur ri" written below the staves. The score includes various musical notations such as notes, rests, and dynamic markings like "P" (piano).

Ces dieux que nous v'implorons appaisent en fin leur ri



Musical score for a piece on page 31. The score consists of 14 staves. The first 10 staves are for various instruments, including strings and woodwinds, with dynamic markings like "PP" (pianissimo) and "FP" (fortissimo). The 11th staff is for a vocal part, marked "Récitatif" (recitative). The 12th staff is for a guitar, marked "= guitar". The 13th and 14th staves are for a bass line. The music is in 2/4 time and features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests.

The vocal part (11th staff) includes the following lyrics:

Le calme reparait ,      le " " " mais au fond de mon cœur hé.



1<sup>er</sup> Violon2<sup>e</sup> Violon

Alto

Hautbois

Clarinette

Iphigénie

la 1<sup>re</sup> et 2<sup>e</sup>  
Prêtresse

B. C.

*Las ! l'Orage habite en core**La 1<sup>re</sup> Prêtresse**La 2<sup>e</sup> Prêtresse**Iphigénie, ô ciel, craindrait elle un malheur ?**D'ou**Iphig:**Juste ciel !**1<sup>re</sup> Prêtresse**nait le trouble affreux dont votre ame est sai-sie ? Ah parlez ! di-vine Iphigénie nos malheurs sont co-*



mus loin de notre Patrie conduites avec vous sur ce funeste bord, n'avons nous pas toujours parta-

*pp* *col B*

*Iphigenie*

ge' votre sort? Cette nuit j'ai revû le Palais de mon Pere J'allois jou-ir de ses embrasse-

*pp*



24

*tremolando*

FF P

FF P

FF P

*mens* Joubliais en ces doux momens ses anciennes rigueurs et quinze ans de mi - sere : la

F P

F P m.f Cres

F P m.f Cres

F P m.f Cres

terre tremble sous mes pas, le soleil indigné fuit ces lieux qu'il abhorre le feu bril - le dans

F P Cres



*FF*

*l'air et la foudre en é-clats tombe sur le Pa-lais, l'em-bra--se*

*FF* *Lento*

*Presto* *P*

*P* *Presto*

*et le dévore*

*Du milieu des débris fu-mans sort une*



36

*Presto*

*P* *F*

*P* *F*

*P* *F*

*P* *F*

*col B*

voix plaintive et tendre, Jus qu'au fond de mon cœur, elle se fait entendre je vole à ces tristes ac-

*Presto*

*P* *P* *P* *P* *P*

*F* *F* *F* *F*

-cens; à mes yeux aussitôt se présente mon Père, sanglant percé de coups, et d'un spectre inhumain

*F* *F* *F* *F*



*Tremulando* **FF P** **P**

**FF P** *col 1<sup>a</sup>* **H**

**FF P** *col B*

**FF P**

**FF P**

*fuyant la rage meurtrière; Cespectre affreux cetoit ma mere! elle m'arme d'un glaive et disparoit sous*

**F P** **FF P** **P**

**F P** **P**

*col 1<sup>a</sup>* **H** **H** **H** **H** **H** **O** **O**

**F P** **F P** **F P** **F P**

*dain, je veux fuir, on me crie, arrête! c'est Oreste! je vois un malheureux et je lui tends la main, je veux le servir*

**F P** **F P**



Elle tombe sur l'autel,  
-rir un ascendant fu-neste forçoit mon bras à lui percer le sein

## Chœur des Pretresses

*Lent*

1<sup>re</sup> Viol.

*pp*

2<sup>e</sup> Viol.

Alto

*pp*

1<sup>re</sup> Oboe.

2<sup>e</sup> Oboe.

*pp*

Clarin.

1<sup>re</sup> Dess.

Ô songe af-freux !

nuit ef-fro - ya - ble !

o dou -

2<sup>e</sup> Dess.

Ô songe af-freux !

nuit ef-fro - ya - ble !

o dou -

Fag.

*Col B.*

B. C.

*pp*



leur ! ô mortel ef-froi ! ton cou - roux est il impla - ca - ble ? en-tends nos

cris, ô ciel appaise toi ; ô ciel ap - -pai - -se toi ;



1<sup>er</sup> Violon2<sup>e</sup> Violon

Alto

Iphigénie

B. C.

O race de Pe-lops ! race toujours fa-tale jusques dans ses derniers vœux, le

ciel poursuit encor le crime de Tantale ; le Roi des Rois, le sang des dieux, Agamemnon des-

cend dans la nuit in-fernale Son fils restoit à ma douleur ; j'attendois de lui seul la fin de ma misère ô mon cher O-



*P F P*

*La 2<sup>e</sup> Prêtresse*

*reste ô mon frere, tu ne secheras pas les larmes de ta sœur. Calmez ce déses-poir où votre ame est li*

*P*

*Iphigénie*

*vrée les dieux conserveront cette tête sa-crée, osez tout esperer. Non je n'es-pere plus ; depuis que je res-*

*pire, en butte a leur co-lere, d'opprobre et de mal-heurs tous mes jours sont tis-*



sus, ils y mettent le comble ils m'en-le-vent mon frere;

*Moderato con espressione*

Oboe 1°

Oboe 2°

Viol 1°

Viol 2°

Alto

Iphigénie

B. C.

*O toi, qui prolongeas mes jours, reprends un*



*bien que je déteste. Di a-ne je t'implo-re je n. arrêtes en le cours jet'im-plo-re arrêtes en le cours*

*rejoins Iphigénie, rejoins Iphigénie au malheureux O. res-te Hé*



las ! tout m'en fait une loi ; la mort me devient nécessaire, j'ai vu s'élever contre

moi, les dieux ma Pa = trie et mon Pe = re O toi



# Chœur des Prêtresses

45

*Largo*

Oboi

*p*

*les Clarinettes comme les hautbois*

Clari.

*col oboe*

Violini

*p*

Alto

Fagotti

1<sup>o</sup> Des.

*Quand verrons nous ta rir nos pleurs? la source en est elle infi ni e? ah! dans un*

2. Des.

*Quant verrons nous ta-rir nos pleurs? la source en est elle infi-ni--e? ah! dans un*

B. C.

*cer-cle de douleurs, le ciel mar qua le cours de no-tre vi--e.*

*cer-cle de douleurs le ciel mar-qua le cours de no-tre vi--e.*



## SCENE II.

Thoas *Il s'arrête et paraît effrayé  
de cris de douleur des  
Prêtresses.* } Iphigénie, Prêtresse.

Viol 1<sup>o</sup>Viol 2<sup>o</sup>

Alto

Thoas

B. C.

*apart*

*Dieux! le malheur en tous lieux suit mes pas, des cris du desespoir ces voutes retentissent*

*a Iphigénie*

*Prêtresse, dissipez les terreurs de Thoas, interprète des Dieux que vos pleurs les fle-*

*chissent*

*Iphigénie*

*Thoas*

*A mes gémissemens, le ciel est sourd, hélas! ce ne sont pas des pleurs c'est du sang qu'il demande*



*Iphigénie* *Thoas*

Quelle effroyable offrande! appeaise-t'on les Dieux par des assassinats? Le ciel par dé-clatans miracles.

*P*

a daigné s'expliquer à vous; mes jours sont mena-cés par la voix des o - - -

- racles, si d'un seul étran-ger relégué par - mi nous, le sang é - chape à leur courroux.

*F*



Oboi

Corni

Viol. 1<sup>o</sup>Viol. 2<sup>o</sup>

Alto

Fagotto

Thoas

B. C.

De noirs pressentimens mon ame intimi - dée de si - nistres ter -

reurs est sans cesse obsé - e ; le jour blesse mes yeux et semble s'obscur - cir ; j'e -



*FF*

*FF*

*Segue*

*col 1<sup>re</sup>*

*col B.*

*col B.*

*FF*

*FF*

*FF*

*FF*

*FF*

*FF*

*prêt à m'engloutir dans ses abîmes effroyables*

*FF*

*provoque l'effroy des coupables je crois voir sous mes pas la terre s'entrouvrir et l'enfer*



50

*F*

*P*

*col B*

*P*

*P*

*P*

*P*

*dans ses aîmes effroyables ;*

*Je ne*

*P*

*Lento*

*P*

*P*

*P*

*Lento*

sais quelle voix crie au fond de mon cœur ; Tremble, ton su = plice s'ap =

*P*



The musical score is written for a dramatic scene. It consists of a vocal line and a piano accompaniment. The vocal line is in French and includes the following lyrics:

prêt. La nuit de ces tourmens re double encor l'horreur et les

foudres d'un dieu vengeur semblent sus-pen-dus sur ma tête, semblent suspen

The piano accompaniment includes various musical notations such as dynamics (p, f), crescendos, and a 'col B' marking. The score is written in a key signature of one sharp (F#) and a common time signature (C).



Handwritten musical score on page 52, featuring vocal and instrumental staves. The score is written in G major (one sharp) and 4/4 time. It includes dynamic markings *P* (piano) and *F* (forte), and crescendo/decrescendo hairpins. The lyrics are in French.

*du sur ma tête - - te, et les foudres d'un dieu ven - geur, semblent suspendus sur ma*

*tête semblent sus pen - dus sur ma tête*



# SCENE III.<sup>E</sup>

53

*Les Acteurs Précédents*

Le Chœur des Scythes

*Allegro*

Petite Flute

col 1<sup>re</sup> Viol

Oboi. Clar.  
Viol. 1<sup>re</sup>

Viol. 2<sup>e</sup>

Alto

Tambour  
Cimbalas

B. C.

col Viol

col Viol

Chœur

*Les dieux apaisent leur courroux ils nous amènent des vic ti - - mes, les dieux apaisent*



leur courroux ils nous amenant des vic-ti - mes; a ces justes ven - geurs des cri - mes que leur

sang soit of - fert pour nous que leur sang soit of - fert pour nous;



Viol. 1<sup>o</sup>Viol. 2<sup>o</sup>

Alto

Iphigénie

Iphigénie

Thoas

B. C.

Malheureuse ! Grands dieux, rece-vex nos offrandes : moins je les esperais,

Un Scythe

plus vos faveurs sont grandes Deux jeunes grecs, e'choués sur ces bords, ont longtems contre

nous tente' de se defendre; ils viennent enfin de se rendre, à pres de penibles efforts; l'un deux étoit ren-



56

pli d'un désespoir fu-neste les mots de crime deremord étoient sans cesse dans sa-  
bouche il dé-testoit la vie; il appelloit la mort

# Chœur

*Allegro*

*col 1<sup>re</sup> Viol*

Haute-contre  
Taille  
Basse

Les dieux ap-paisent leur cou-roux ils nous a-mènent des vic-ti-

F



col<sup>1</sup> Viol

mes; que leur sang soit of-fert pour nous, a ces justes ven-geurs des cri - - mes; les

57

dieux ap-paisent leur cou-roux, ils nous a menent des vic ti - - mes, a ces jus tes ven-

61



*col 1<sup>o</sup> Viol*

*- geurs des cri - mes, que leur sang soit offert pour nous, que leur sang soit offert pour nous ;*

*Viol. 1<sup>o</sup>*  
*et 2<sup>o</sup>*

*Alto*

*apart*

*Iphig.*

*Dieux, étouffez en moi le cri de la nature ; si mon devoir est saint, hélas ! qu'il est cru-*

*B. C.*

*Thos à Iphigene*

*et ! Alléz, et les cap - tifs vont vous suivre à l'autel ; pour moi qu'un trop sinistre au -*



-gure me-nace du courroux des dieux, ma présence pourrait nuire à vos saints mystères

## SCENE IV.<sup>E</sup>

*Thoas, au peuple*

Et vous à nos dieux tuté-laires adressez vos chants belli-queux, que vos

jus-tes trans-ports pe-netrent jus-qu'aux cieux,



## Chœur

*Allegro*Viol. 1<sup>o</sup>Viol. 2<sup>o</sup>

Alto

Triangle  
et  
Tambour

*F* *tenut* *tenut*

*Il nous fallait du sang pour expier nos crimes, les captifs sont aux fers*

*tenut* *tenut*

*et les autels sont prêts les dieux nous ont eux même amene les vic-times que la reconnoissance*



Handwritten musical score on page 61, featuring vocal and instrumental staves with lyrics in French. The score is written in a historical style, likely 18th or 19th century, with a key signature of one sharp (F#) and a common time signature (C). The lyrics are in French and describe a scene of sacrifice.

The score consists of several systems of staves. The first system includes a vocal line and two instrumental lines (labeled *col 1<sup>o</sup>* and *col 2<sup>o</sup>*). The second system includes a vocal line and two instrumental lines. The third system includes a vocal line and two instrumental lines. The fourth system includes a vocal line and two instrumental lines. The fifth system includes a vocal line and two instrumental lines. The sixth system includes a vocal line and two instrumental lines. The seventh system includes a vocal line and two instrumental lines. The eighth system includes a vocal line and two instrumental lines. The ninth system includes a vocal line and two instrumental lines. The tenth system includes a vocal line and two instrumental lines. The eleventh system includes a vocal line and two instrumental lines. The twelfth system includes a vocal line and two instrumental lines. The thirteenth system includes a vocal line and two instrumental lines. The fourteenth system includes a vocal line and two instrumental lines. The fifteenth system includes a vocal line and two instrumental lines. The sixteenth system includes a vocal line and two instrumental lines. The seventeenth system includes a vocal line and two instrumental lines. The eighteenth system includes a vocal line and two instrumental lines. The nineteenth system includes a vocal line and two instrumental lines. The twentieth system includes a vocal line and two instrumental lines. The twenty-first system includes a vocal line and two instrumental lines. The twenty-second system includes a vocal line and two instrumental lines. The twenty-third system includes a vocal line and two instrumental lines. The twenty-fourth system includes a vocal line and two instrumental lines. The twenty-fifth system includes a vocal line and two instrumental lines. The twenty-sixth system includes a vocal line and two instrumental lines. The twenty-seventh system includes a vocal line and two instrumental lines. The twenty-eighth system includes a vocal line and two instrumental lines. The twenty-ninth system includes a vocal line and two instrumental lines. The thirtieth system includes a vocal line and two instrumental lines. The thirty-first system includes a vocal line and two instrumental lines. The thirty-second system includes a vocal line and two instrumental lines. The thirty-third system includes a vocal line and two instrumental lines. The thirty-fourth system includes a vocal line and two instrumental lines. The thirty-fifth system includes a vocal line and two instrumental lines. The thirty-sixth system includes a vocal line and two instrumental lines. The thirty-seventh system includes a vocal line and two instrumental lines. The thirty-eighth system includes a vocal line and two instrumental lines. The thirty-ninth system includes a vocal line and two instrumental lines. The fortieth system includes a vocal line and two instrumental lines. The forty-first system includes a vocal line and two instrumental lines. The forty-second system includes a vocal line and two instrumental lines. The forty-third system includes a vocal line and two instrumental lines. The forty-fourth system includes a vocal line and two instrumental lines. The forty-fifth system includes a vocal line and two instrumental lines. The forty-sixth system includes a vocal line and two instrumental lines. The forty-seventh system includes a vocal line and two instrumental lines. The forty-eighth system includes a vocal line and two instrumental lines. The forty-ninth system includes a vocal line and two instrumental lines. The fiftieth system includes a vocal line and two instrumental lines. The fifty-first system includes a vocal line and two instrumental lines. The fifty-second system includes a vocal line and two instrumental lines. The fifty-third system includes a vocal line and two instrumental lines. The fifty-fourth system includes a vocal line and two instrumental lines. The fifty-fifth system includes a vocal line and two instrumental lines. The fifty-sixth system includes a vocal line and two instrumental lines. The fifty-seventh system includes a vocal line and two instrumental lines. The fifty-eighth system includes a vocal line and two instrumental lines. The fifty-ninth system includes a vocal line and two instrumental lines. The sixtieth system includes a vocal line and two instrumental lines. The sixty-first system includes a vocal line and two instrumental lines. The sixty-second system includes a vocal line and two instrumental lines. The sixty-third system includes a vocal line and two instrumental lines. The sixty-fourth system includes a vocal line and two instrumental lines. The sixty-fifth system includes a vocal line and two instrumental lines. The sixty-sixth system includes a vocal line and two instrumental lines. The sixty-seventh system includes a vocal line and two instrumental lines. The sixty-eighth system includes a vocal line and two instrumental lines. The sixty-ninth system includes a vocal line and two instrumental lines. The seventieth system includes a vocal line and two instrumental lines. The seventy-first system includes a vocal line and two instrumental lines. The seventy-second system includes a vocal line and two instrumental lines. The seventy-third system includes a vocal line and two instrumental lines. The seventy-fourth system includes a vocal line and two instrumental lines. The seventy-fifth system includes a vocal line and two instrumental lines. The seventy-sixth system includes a vocal line and two instrumental lines. The seventy-seventh system includes a vocal line and two instrumental lines. The seventy-eighth system includes a vocal line and two instrumental lines. The seventy-ninth system includes a vocal line and two instrumental lines. The eightieth system includes a vocal line and two instrumental lines. The eighty-first system includes a vocal line and two instrumental lines. The eighty-second system includes a vocal line and two instrumental lines. The eighty-third system includes a vocal line and two instrumental lines. The eighty-fourth system includes a vocal line and two instrumental lines. The eighty-fifth system includes a vocal line and two instrumental lines. The eighty-sixth system includes a vocal line and two instrumental lines. The eighty-seventh system includes a vocal line and two instrumental lines. The eighty-eighth system includes a vocal line and two instrumental lines. The eighty-ninth system includes a vocal line and two instrumental lines. The ninetieth system includes a vocal line and two instrumental lines. The ninety-first system includes a vocal line and two instrumental lines. The ninety-second system includes a vocal line and two instrumental lines. The ninety-third system includes a vocal line and two instrumental lines. The ninety-fourth system includes a vocal line and two instrumental lines. The ninety-fifth system includes a vocal line and two instrumental lines. The ninety-sixth system includes a vocal line and two instrumental lines. The ninety-seventh system includes a vocal line and two instrumental lines. The ninety-eighth system includes a vocal line and two instrumental lines. The ninety-ninth system includes a vocal line and two instrumental lines. The hundredth system includes a vocal line and two instrumental lines.

*gale les bien faits ; sous le couteau sa cre' que leur sang re'jaillisse, que leur aspoet im -*

*pur n'infecte plus ces lieux offrons leur sang en sacrifice c'est un encens*



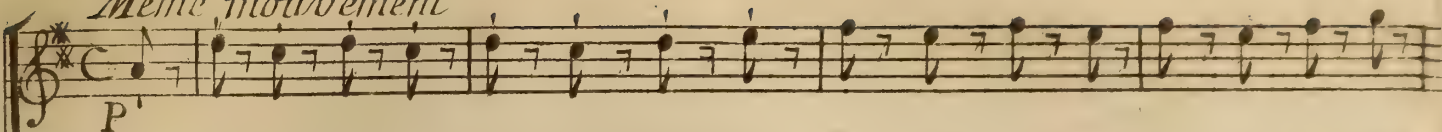
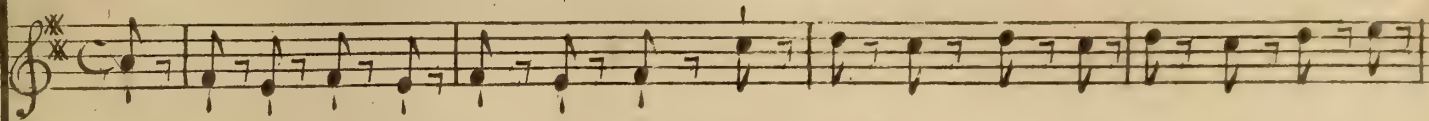
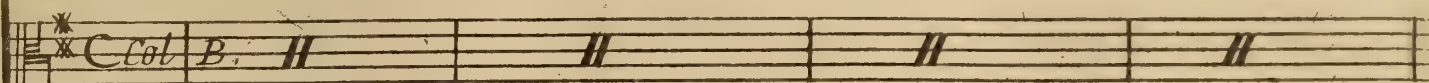
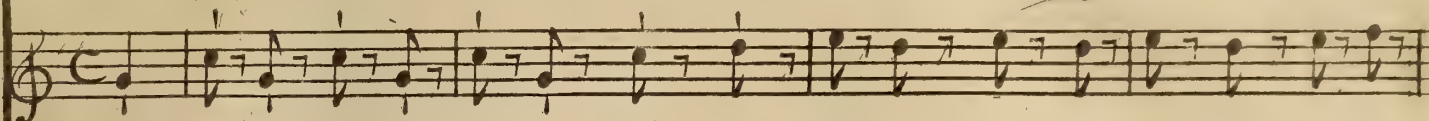
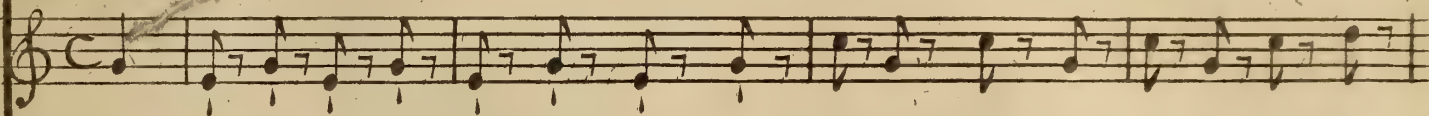
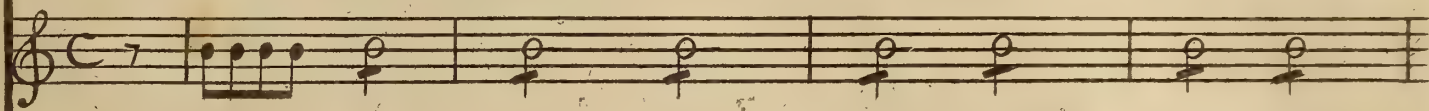
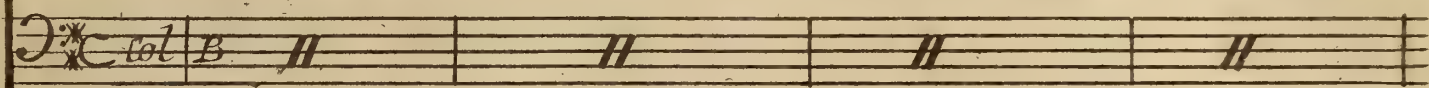
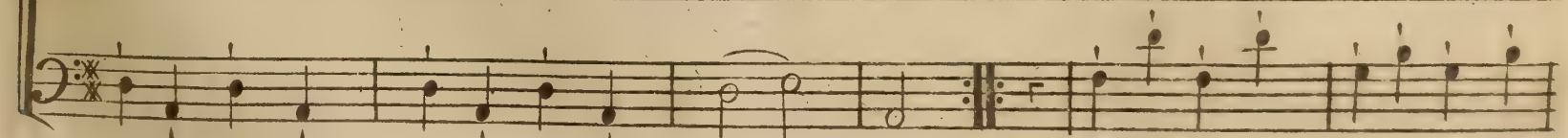
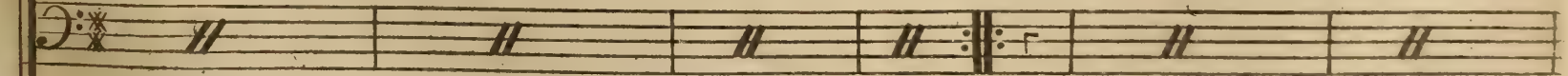
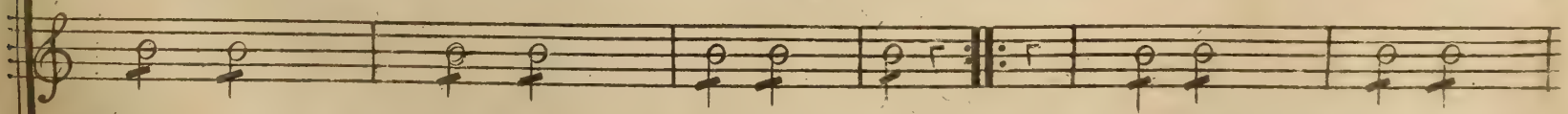
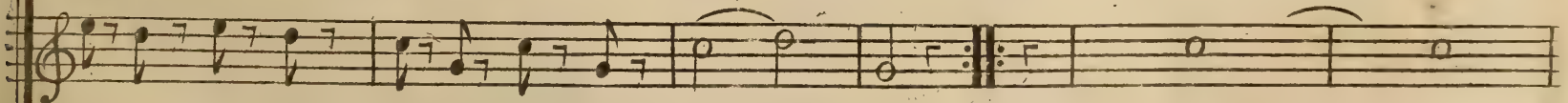
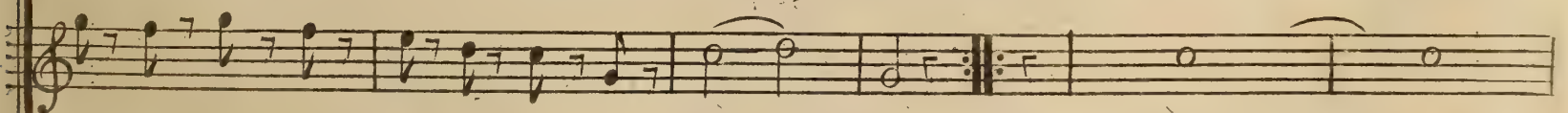
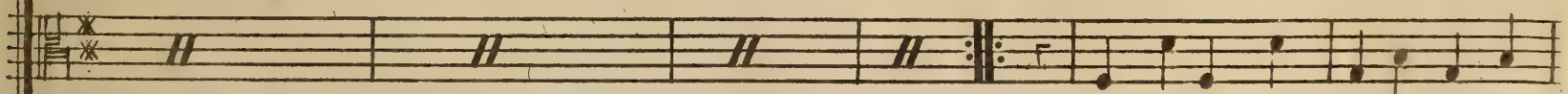
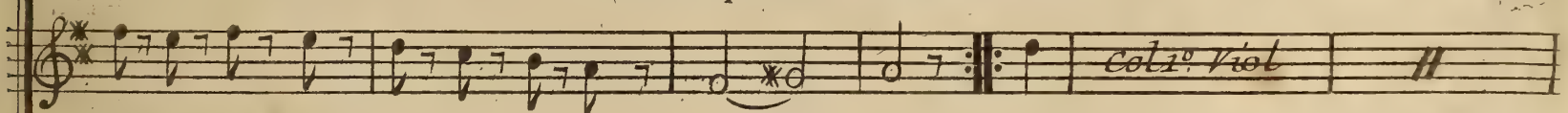
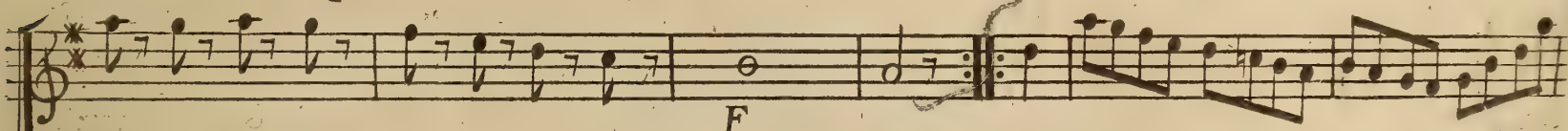
Musical score for vocal and instrumental parts, measures 1-12. The score is written for Soprano, Alto, Tenor, and Bass voices, and for Violino 1°, Violino 2°, Alto, and B. C. (Bass Continuo). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: *c'est un encens digne des dieux c'est un en cens, digne des dieux ;*

*Air marqué un peu animé*

Musical score for instrumental parts, measures 13-16. The score is written for Violino 1°, Violino 2°, Alto, and B. C. (Bass Continuo). The key signature is one sharp (F#) and the time signature is common time (C).

Musical score for instrumental parts, measures 17-20. The score is written for Violino 1°, Violino 2°, Alto, and B. C. (Bass Continuo). The key signature is one sharp (F#) and the time signature is common time (C).



*Même mouvement**Viol 1<sup>o</sup>**Viol 2<sup>o</sup>**Alto**Corno 1<sup>o</sup>**Corno 2<sup>o</sup>**Triangle**Fagotto**B. C.*



This page contains a handwritten musical score for a multi-staff instrument, possibly a piano or organ. The score is organized into two main systems, each consisting of six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1 (Top):**

- Staff 1:** Treble clef, key signature of two sharps (F# and C#). It begins with a series of eighth notes and sixteenth notes, followed by a series of eighth notes.
- Staff 2:** Treble clef, key signature of two sharps. It contains a series of whole rests.
- Staff 3:** Treble clef, key signature of two sharps. It contains a series of eighth notes and sixteenth notes, followed by a series of eighth notes.
- Staff 4:** Treble clef, key signature of two sharps. It contains a series of whole notes.
- Staff 5:** Treble clef, key signature of two sharps. It contains a series of whole notes.
- Staff 6:** Treble clef, key signature of two sharps. It contains a series of whole notes.

**System 2 (Bottom):**

- Staff 1:** Treble clef, key signature of two sharps. It begins with a series of eighth notes and sixteenth notes, followed by a series of eighth notes.
- Staff 2:** Treble clef, key signature of two sharps. It contains a series of whole rests.
- Staff 3:** Treble clef, key signature of two sharps. It contains a series of eighth notes and sixteenth notes, followed by a series of eighth notes.
- Staff 4:** Treble clef, key signature of two sharps. It contains a series of whole notes.
- Staff 5:** Treble clef, key signature of two sharps. It contains a series of whole notes.
- Staff 6:** Treble clef, key signature of two sharps. It contains a series of whole notes.

**Dynamic Markings:**

- The word *Solo* is written above the fifth staff of the first system.
- The word *Andante* is written below the sixth staff of the second system.



*Même mouvement*

*Oboe 1<sup>re</sup>*  
2<sup>o</sup>

*Viol 1<sup>re</sup>*  
2<sup>o</sup>

*Allo*

*Fagotti*

*B. C.*

*Même mouvement*

*Petite Fl.*  
*Oboe 1<sup>re</sup>*  
*Viol 1<sup>re</sup>*

*Petite Fl.*  
*Oboe 2<sup>o</sup>*  
*Viol 2*

*Alto*

*Corno 1<sup>re</sup>*

*Corno 2<sup>o</sup>*

*Tambourin*

*Cimbales*

*Fagot*  
*B. C.*



This page of handwritten musical notation, numbered 56, contains a complex score for multiple instruments or voices. The notation is organized into several systems, each consisting of multiple staves. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The notation includes a variety of note values, rests, and repeat signs. The first system consists of four staves. The second system consists of four staves. The third system consists of four staves. The fourth system consists of four staves. The fifth system consists of four staves. The sixth system consists of four staves. The seventh system consists of four staves. The eighth system consists of four staves. The ninth system consists of four staves. The tenth system consists of four staves. The eleventh system consists of four staves. The twelfth system consists of four staves. The thirteenth system consists of four staves. The fourteenth system consists of four staves. The fifteenth system consists of four staves. The sixteenth system consists of four staves. The seventeenth system consists of four staves. The eighteenth system consists of four staves. The nineteenth system consists of four staves. The twentieth system consists of four staves. The notation is written in a clear, legible hand, with some corrections and markings visible throughout the score.



# SCENE V.<sup>E</sup>

67

Les Acteurs Précédens { Oreste, Pylade, Enchaînés  
Oreste a les yeux fixés a terre et parôit accablé

Viol. 1<sup>o</sup>

Viol. 2<sup>o</sup>

Alto

Thoas

B. C.

Viol. 1<sup>o</sup>

Viol. 2<sup>o</sup>

Alto

Thoas

B. C.

Malheu reux, quel des sin avous même con trai re vous ame -

Pylade

noit dans mes é-tats Notre projet est un mys - te - re,

Thoas

c'est le se cret des Dieux : tu ne le sau - ras pas De ton arro gance hau -



*taine la mort sera le prix . Gar - des qu'on les em - mê-ne*

*Oreste à Pylade*

*O mon a - mi ! c'est moi qui cause ton tré-pas .*

*Allez au Chœur ) // nous falloir du Sang*

**Fin du 1<sup>er</sup> Acte**

*Gravé par M<sup>me</sup> Moria*



# ACTE II<sup>eme</sup>

*Le Théâtre représente un appartement interieur du Temple  
destiné aux Victimes. Sur un des Côtés est un autel.*

## SCENE I<sup>e</sup>

*Oreste et Pylade, Enchainés.*

*Oreste a les yeux baissés Sur la terre et paroît comme abîmé dans sa douleur.*

*Andante*

Oboë 1<sup>o</sup>

Oboë 2<sup>o</sup>

Violino 1<sup>o</sup>

Violino 2<sup>o</sup>

Viola

Fagotti

Pylade

Basso



*Pylade*  
*Quel silence effrayant!! quelle douleur funeste! Quoi, tu ne me ré-*

*=pends que par de longs sanglots! que peut la mort sur l'ame des héros? ne suis-je plus Pylade,*



*F*

*P*

*F*

*P*

*F*

*Bassons tacet*

*P* // *Oreste*

*et n'est plus Oreste? Dieux, à quelles horreurs m'avez vous réservé? d'un aveugle des'*

*P*

*F*

*F*

*Hautbois*

*F*

*tin déplorable victime, Partout errant et partout réprouvé, mon sort est accompli, j'étais*



Handwritten musical score for the song "Le poignard" by M. de Camp. The score is written on five staves. The first three staves are for the vocal part, and the last two are for the piano accompaniment. The music is in 3/4 time and G major. The lyrics are: "ne la mort. Ce n'était pas assez que ma main meurtrière eut plongé le poignard dans le cœur d'une".

Handwritten musical score for "Le Bourreau" by M. de la Motte. The score is on five staves. The first four staves are for voices (Soprano, Alto, Tenor, Bass) and the fifth staff is for the basso continuo. The lyrics are written below the bass staff. The music is in G major (one sharp) and 3/4 time. The piece is marked "F" for Forte. The lyrics are: "mere, les Dieux me réservaient pour un forfait nouveau, je n'avois qu'un ami je deviens son bourreau".

*me, les Dieux me réservaient pour un forfait nouveau, je n'ai vu qu'un ami, je deviens son bourreau.*



*Allegro*

Oreste

Oboë &  
Clarinetto

Violino 1°

Violino 2°

Viola

Corni  
& Trombe

Oreste

Basso

Tympani

Dieux, qui me poursuivez, Dieux auteurs de mes crimes, de l'En-

col B°

= fer

Sous mes pas

Entrouvrez

les a... bi = mes



First system of a musical score, measures 1-4. It features two staves with treble clefs and two staves with bass clefs. The top two staves contain melodic lines with dynamic markings *P*, *Cres*, *sf*, *F*, and *sf*. The bottom two staves contain accompaniment, with the bass staff having lyrics underneath. The lyrics are: "Ses supplices pour moi Seront encor trop doux, Ses sup = pli = ces pour moi Se =".

*P* *Cres* *sf* *F* *sf*

*P* *cres* *sf* *sf* *sf*

*H* *H* *H* *H*

*H* *H* *F* *F*

Ses supplices pour moi Seront encor trop doux, Ses sup = pli = ces pour moi Se =

*p* *cres* *sf* *F* *sf*

Second system of a musical score, measures 5-8. It continues the musical themes from the first system. The top two staves have melodic lines with dynamic markings *sf*, *sf*, and *sf*. The bottom two staves have accompaniment with dynamic markings *sf* and *sf*. The lyrics continue: "ront encor trop doux, Seront encor trop doux,".

*sf* *sf* *sf*

*sf* *sf* *sf*

*H* *H* *H* *H*

*sf* *H* *H*

ront encor trop doux, Seront encor trop doux,

*sf*



First system of musical notation, measures 71-75. The system consists of six staves. The first staff (treble clef) and second staff (treble clef) contain melodic lines with many accidentals. The third staff (treble clef) and fourth staff (bass clef) contain whole rests. The fifth staff (treble clef) and sixth staff (bass clef) contain melodic lines. The word *sf.* is written below the second staff. The word *Fin.* appears at the end of each of the six staves.

Second system of musical notation, measures 76-80. The system consists of six staves. The first staff (treble clef) contains a melodic line starting with a *P* dynamic. The second staff (treble clef) contains a melodic line starting with a *P* dynamic. The third staff (bass clef) contains a melodic line starting with a *P* dynamic. The fourth staff (treble clef) contains a melodic line. The fifth staff (bass clef) contains a melodic line. The sixth staff (bass clef) contains a melodic line. The word *J'ai trahi l'amitié, j'ai trahi la nature, des plus noirs attentats j'ai comblé la mesure, Dieux! frap-* is written below the fifth staff. The word *P* is written below the first staff. The word *F* is written below the second staff. The word *F* is written below the third staff. The word *F* is written below the fourth staff.



= pe<sup>z</sup> frappe<sup>z</sup> le coupa = ble, Et justi = fi = ez vous Dieux frap =

= pe<sup>z</sup> frappe<sup>z</sup> le cou = pable et justi = fi = ez vous, Et jus = ti = fi = ez vous



*P*

*P*

*P P*

*J'ai trahi l'amitié j'ai trahi la nature; des plus*

*P*

*F*

*P*

*F*

*P*

*F*

*P*

*noirs attentats j'ai comblé la mesure des plus noirs attentats j'ai comble j'ai comble la mesure :*



Violino 1<sup>o</sup>

Violino 2<sup>o</sup>

Viola

Pylade

Basso

*Quel langage accablant pour un ami qui t'aime, reviens à toi mourons dignes de*

*nous Cesse dans ta fureur extrême d'outrager et les Dieux et Pylade et toi-même. Si le trépas nous*

*est inévitable, quelle vaine terreur te fait pâlir pour moi ? je ne suis pas si misé-*



Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: = ra=ble puis qu'en=fin je meurs près de toi

*Gracioso*

*Violons*

*Alto*

*Pylade*

*Bàs: St B. C.*

*Sans Bñs*

*Sans Bassons*

*// avec Bñs*

*col 1<sup>a</sup>*

*Sf. P.*

*P*

*Unir des la plus tendre enfance nous n'avions qu'un même de*

*// avec bñs*

*Sans Bñs*

*P*

*F*



mez F P

= sir nous n'avions qu'un même de sir. ah! mon cœur applaudit d'avance au coup qui va nous réu

avec Bñs // Sans Bñs

mez F P

= nir. ah! mon cœur, applaudit d'avance au coup qui va nous réunir au coup qui

// avec Bñs

F F P

vanous re-u = nir qui vanous re-u = nir Le Sort nous

// Sans Bñs // avec Bñs F P



*pianis*  
*fait périr ensemble n'en accuse point la ri-gueur la mort même est une fa veur puisque le tom-*  
*Sans Bñs* *P*  
*PP*  
*= beau nous rassem = = = ble la mort même est une fa veur puisque le tombeau*  
*P*  
*puisque le tombeau nous rassem = = = ble*  
*avec Bñs*



## SCENE II.

*Oreste, Pylade, un Ministre du Sanctuaire, Gardes du Temple*

Violon

2<sup>e</sup> Violon

Alto

Pylade

Le

Grands

Ministre

*Etrangers malheureux, il faut vous séparer. Vous suivez moi.* *Oreste* Grands

B.C.

*Dieux! qu'ordonnestu Barbare?* *au Gardes* *Cruels! faut=*

*Dieux! qu'ordonnestu Barbare? Non neme quittes pas Ami fidèle et rare* *Cruels! faut=*

*= il vous implorer? hâtez la mort qu'on nous prépare Mais laissez nous la recevoir tous deux Vos*

*= il vous implorer? hâtez la mort qu'on nous prépare Mais laissez nous la recevoir tous deux Vos*



glaives vos buchers sont cent fois moins affreux que le moment qui nous s'épare *Le Ministre*  
 glaives vos buchers sont cent fois moins affreux que le moment qui nous s'épare *J'obéis à nos*

*F*  
*Col. B<sup>e</sup>*  
*aux Gardes Oreste Pylade Sarrachant avec peine des bras d'Oreste*  
 loix, j'obéis à nos Dieux; qu'on le conduise. ar rête hé = = = las... *Monstres S'au-*

*Lento*  
*P*  
*Col 1<sup>o</sup>*  
*Lento*  
*P*  
*P*  
 = vages... *Ont l'enlevé hé-las! Pylade est mort pour toi.*  
*P*



SCENE III<sup>e</sup>

Oreste Seul

*Lentement*Oboë  
Clarinetto

Corno

Violon

Alto

Fagotto

Oreste

B.C.

First system of musical notation for Scene III. The tempo is *Lentement*. The Oboë/Clarinetto, Violon, and Fagotto parts are marked with a forte *F* dynamic. The B.C. part has markings for *mez f* and *Cres*.

Continuation of the musical notation. The Oboë/Clarinetto part is marked with a piano *P* dynamic. The Oreste part has the lyrics: "Dieux protecteurs de ces affreux rivages Dieux avides du sang, Tonnez".



Musical score for the first system. It consists of six staves. The first four staves are for piano accompaniment, with the third staff featuring a prominent, rapid, and dense melodic line. The fifth staff is for the vocal line, and the sixth staff is for the basso continuo. The lyrics "Tonnerz écrasez moi" and "Écrasez moi" are written below the vocal line.

*Tonnerz écrasez moi*      *Écrasez moi*

Musical score for the second system. It consists of six staves. The first four staves are for piano accompaniment, with the third staff featuring a prominent, rapid, and dense melodic line. The fifth staff is for the vocal line, and the sixth staff is for the basso continuo. The lyrics "Ou suis-je ? à l'horreur qui m'obsede" and "quelle tranquili-te' suc-ce-de?" are written below the vocal line.

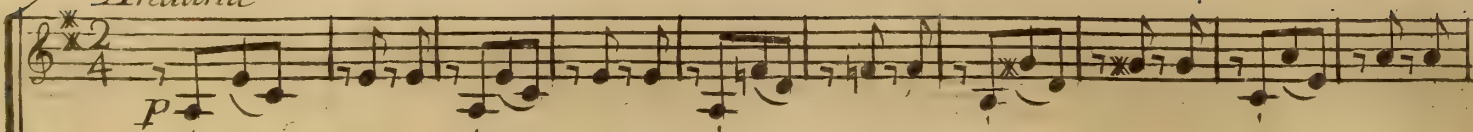
*Lent*      *p*

*Ou suis-je ? à l'horreur qui m'obsede*      *quelle tranquili-te' suc-ce-de?*



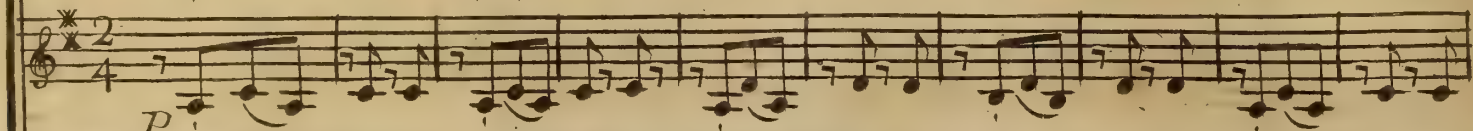
## Andante

Violon



p

Alto



p.f.

f.

f.p.

f.p.

f.p.

f.p.

f.

f.

f.

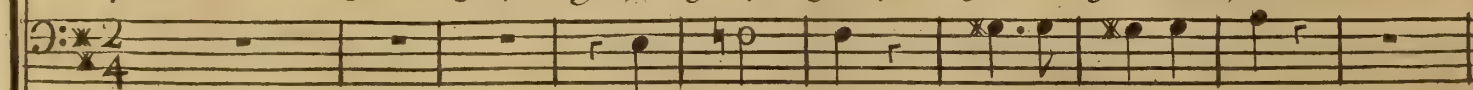
f.

f.

f.

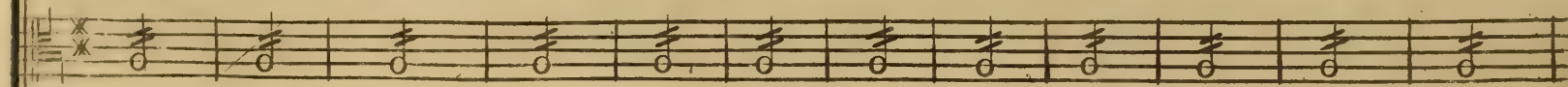
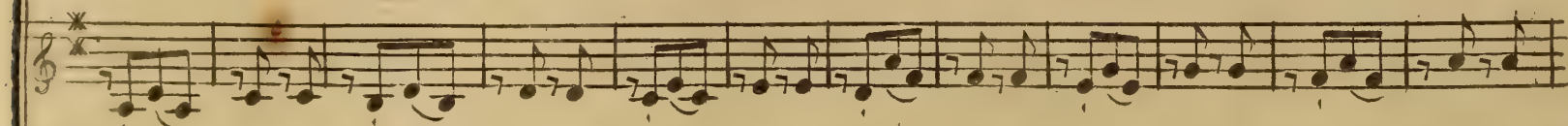
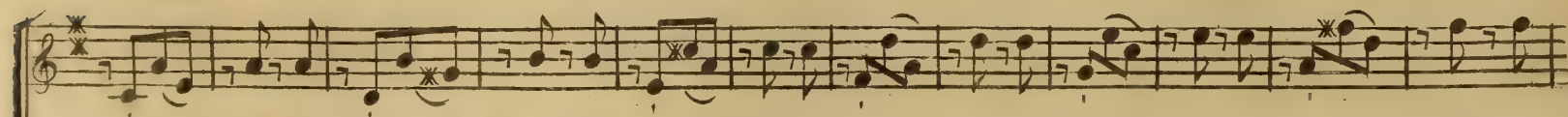
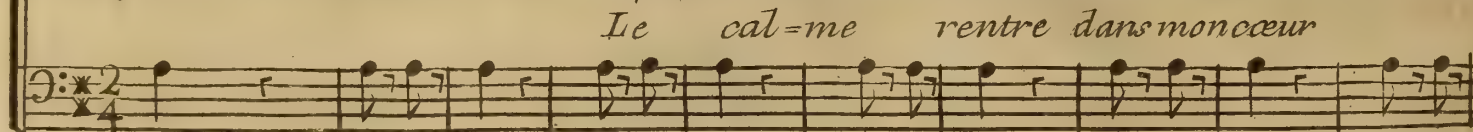
f.

Oreste

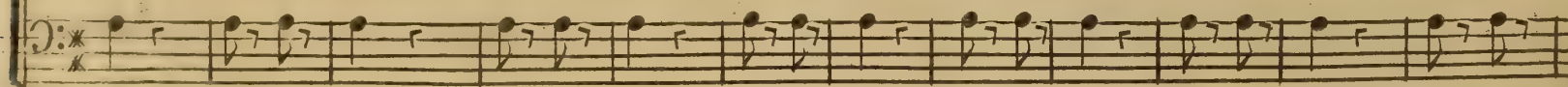


Je cal-me rentre dans mon cœur

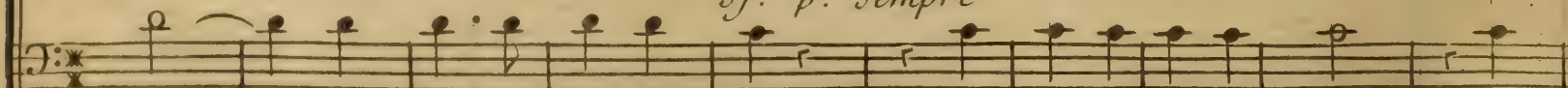
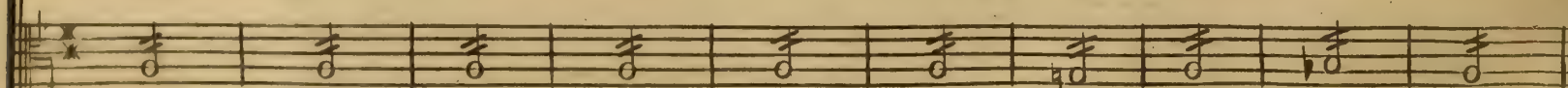
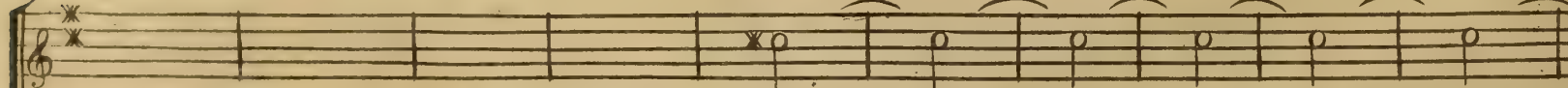
Basso



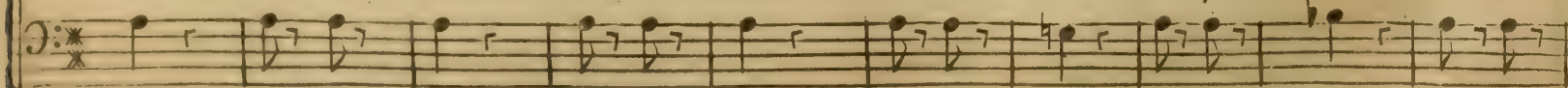
Mes maux ont donc lassé la co = le = re ce = les = te Je



## Hautbois Seul



tou = cheau terme du mal-heur Vous laissez respi-rer le





parri = ci = de Ores = = te Dieux justes Ciel

*tacet.*

= = Vengeur ! Oui Oui le Cal = me

Il Sendort d'accablement.

rentre dans mon cœur.



## SCÈNE IV.

*Oreste, les Euménides.*

*Les Euménides sortent du fond du Théâtre, et entourent Oreste, les unes exécutent autour de lui un ballet Pantomime de terreur, les autres lui parlent. Oreste est sans connaissance pendant toute = cette scène*

Oboë &  
Clarin:

Violon

Alto

1<sup>r</sup>  
Trombon  
et 2<sup>e</sup>3<sup>e</sup>  
Trombones

Fagotti

B. C.

The musical score is written for a full orchestra. The first system includes parts for Oboe & Clarinet, Violin, Alto, 1st and 2nd Trombones, 3rd Trombones, Bassoons, and Basses/Contrabasses. The second system continues the orchestration with more woodwinds and strings. The music is in 3/4 time and features a variety of dynamics including forte (F), mezzo-forte (mez. f.), piano (P), and crescendo (cres). The score is divided into two systems, with the second system containing a large section of woodwind and string accompaniment.



This page of handwritten musical notation, numbered 89 in the top right corner, contains two systems of staves. The notation is dense and complex, featuring a variety of musical symbols and dynamic markings.

**First System (Top):**

- Staff 1 (Treble):** Contains whole notes and rests. A key signature change from one sharp to two sharps occurs in the third measure.
- Staff 2 (Treble):** Features rapid sixteenth-note passages. Dynamic markings *P* (piano) and *F* (forte) are present. A double bar line appears in the fifth measure.
- Staff 3 (Treble):** Contains whole notes and rests.
- Staff 4 (Treble):** Contains whole notes and rests.
- Staff 5 (Bass):** Contains whole notes and rests.
- Staff 6 (Bass):** Contains whole notes and rests.
- Staff 7 (Bass):** Contains whole notes and rests.

**Second System (Bottom):**

- Staff 1 (Treble):** Features rapid sixteenth-note passages. A dynamic marking *p* (piano) is present in the first measure.
- Staff 2 (Treble):** Features rapid sixteenth-note passages. Dynamic markings *F* (forte), *P* (piano), *F* (forte), *P* (piano), and *F* (forte) are present.
- Staff 3 (Treble):** Contains whole notes and rests.
- Staff 4 (Treble):** Contains whole notes and rests.
- Staff 5 (Bass):** Contains whole notes and rests.
- Staff 6 (Bass):** Contains whole notes and rests.
- Staff 7 (Bass):** Contains whole notes and rests.

The notation includes numerous beamed sixteenth notes, chords, and rests, suggesting a highly technical and expressive piece of music.



## Chœur animé

Flautti

Oboe &amp;

Clarine

Violon

Alto

Fagotto

Tromboni

Oreste

Deiane

H.C.

Taille

B

B.C.

*Vengeons et la Na-tu-re vengeons et la na-ture et les Dieux en courroux et les*  
*Vengeons et la na-ture Vengeons et la na-ture et les Dieux et les*  
*vengeons vengeons et la nature et les*  
*Vengeons et la na-tu-re vengeons et la na-tu-re vengeons et la nature et les*



Dieux en courroux Inventons des tourmens inventons des tourmens Il a tu-e

Dieux en courroux Inventons des tourmens inventons des tourmens Il a tu-e

Dieux en courroux Inventons des tourmens inventons des tourmens Il a tu-e

Dieux en courroux Inventons des tourmens inventons des tourmens Il a tu-e



*Une flute seule*  
*Une clarin. seule*

*sf. sf.*  
*P*  
*F P F P*  
*col B. H. H.*  
*col B. H. H.*  
*F sf. sf.*  
*F sf. sf.*  
*1<sup>o</sup> Tempo*  
*Oreste*  
*Ah!... ah!... ah!...*  
*Sa Me = = = re*  
*Point de grace il a tu = é sa me =*  
*Sa Me = = = re*  
*F Point de grace il Pa tu = é Sa me =*  
*Sa Me = = = re*  
*Point de grace il Pa tu = é sa me =*  
*Sa Me = = = re*  
*Point de grace il a tu = é sa me =*  
*F P F P*



[illegible]



Musical score for the first system, featuring multiple staves with musical notation and dynamic markings. The notation includes various note values, rests, and accidentals. Dynamic markings such as *sf.* (sforzando) are present throughout the system.

*Ah! quels tourmens!*

Musical score for the second system, featuring multiple staves with musical notation and lyrics. The lyrics are written below the staves.

*Ils sont encor trop doux vengeons et la nature et les Di<sup>x</sup> en cour*

*Ils sont encor trop doux*

*Ils sont encor trop doux vengeons*

*Ils sont encor trop doux ils sont encor trop doux*



This musical score page, numbered 93, contains 13 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are in French and are distributed across several of the staves.

*Flute seule*  
*Clarinet: seule*

*Orreste*  
*Un Spectre ah! ah!*

*=roux il a tu-e sa mè-re*

*roux*

*Il a tu-e sa mè-re*



Clar: *Suile* *tutti* *F*

*Col B.* *P*

*Oreste* *1º tempo*

*Ayez pitié* *Ayez pi-tié*

*F* *P* *point de grace, il a tu = é sa me = re* *De la pi =*

*point de grace, il a tu = é sa me = re* *De la pi =*

*F* *P* *F*



pitié le monstre il a tu = é Sa me = re Vengeons et la na =  
 F Vengeons et la na = ture et les  
 tie! le monstre il a tu = é Sa me = re Vengeons et la Na ture et les



*solo*

*Clarinet*

*f.* *f.* *f.* *f.* *f.*

*P* *F*

*P* *F*

*F*

*Ayez pitié*

*ture et les Dieux encourroux Et les Dieux encourroux*

*Dieux en courroux Vengeons et la nature et les Dieux en courroux*

*Dieux encourroux Vengeons et la Na-ture et les Dieux encourroux*

*P* *F*



The musical score on page 99 consists of several staves. The top staves feature treble clefs and contain various musical notations, including notes, rests, and dynamic markings such as *P* (piano), *F* (forte), and *ff* (fortissimo). The word *tours* is written above one of the staves. The bottom staves feature bass clefs and contain similar musical notations. The lyrics *Ah! quel tourmens! Ah! quel tourmens!* are written below the staves. The text *E=galons, s'il se peut, Sarage meurtri-e* is also present, appearing twice. The score is written in a historical style, with various musical symbols and clefs.



*sf. sf. sf.*

*sf. sf.*

*B<sup>e</sup>.*

*sf. sf. sf. sf.*

*sf. sf. sf. sf.*

*ayez pi-tié Dieux cruels*

*=re Ce crime affreux ne peut être ex-pi-é; ne peut être ex-pi-é; ton for=*

*=re C'e crime affreux ne peut ê-tre expi-é, ne peut être ex-pi ton for=*



SCENE V<sup>me</sup>

101

*Oreste, Iphigénie, Les Pretresses*

*La Porte de l'appartement s'ouvre, les Pretresses paraissent, les suives  
S'abiment, Sans en pouvoir être appercues.*

Flauti  
Obœ  
E Clarin:

Violons

Alto

Fagotti

Trombons

Oreste

Dessus

H.C.

Taille

B.C.H.

B.C.

(à Iphigénie)

Ma me-re ! Ciel !

fait ne peut ê = tre expi = é

fait ne peut ê = tre expi = é.

F



*Violon* *P*

*Alto* *P*

*Iphigénie*

*B. C.* *P*

*Je vois toute l'horreur que ma présence vous inspire Mais au fond de mon cœur Stran-*

*=ger malheureux Si vos yeux pouvaient li-re autant que je vous plains, vous*

*Oreste.* *Iphig: aux Prêtresses* *F*

*plaindriez mon sort. Quels traits! quel étonnant rapport! Qu'on détache ses fers. lentement* *F*



Quels bords vous ont vû naître? que veniez vous chercher dans ces climats af =

*Oreste* *Iphig:* *Oreste*  
 =freux Quel vain desir vous porte à me connaître? Parlez... Que lui répondre! O =

*Iphig:* *Oreste* *Iphi:*  
 =Dieux! D'où vient que votre cœur soupire? qu'êtes vous? Malheureux, c'est assez v'endire de



grace, répondez, de quels lieux venez vous? quel sang vous donna l'être? Vous le voulez, My-

*Oreste*

=cène m'a vu naitre. Dieux! qu'en tenez-vous? achevez, Dites, informez nous du sort d'Agamem-

*Col B.*

= non, de ce-lui de la Grèce Agamemnon! D'où naît la douleur qui vous presse? Agamem-

*Oreste* *Iphig:* *Oreste*



*Iphig:* *Oreste*

= non, ... Je vois couler vos pleurs! Sous un fer parri-ci-de est tom =

*Iphig:* *Oreste*

Je me meurs Et quel monstre exécration à Sur un Roi si

= hé... Quelle est donc cette femme?

*Iphi:*

grand o-se lever le bras? au nom des Dieux parle-

Or: au nom des Dieux, ne m'interrogez pas. *Oreste* Ce



*Iphigénie*  
*achevez, vous me faites fremir:*  
*monstre a bominable Cest...*  
*Son é-pouse*  
*Grands*

*Chœur*  
*Oreste*  
*Ciel!*  
*Dieux! Cly-tem = nes-tre? A-le même! Vivem!*  
*FF*  
*Vivem!*

*(Iphigénie posément)*  
*Et des Dieux vengeurs la jus-ti-ce Suprême a vû ce crime a*  
*P*  
*FF*  
*Vivem!*



*F Allegro*

*Chœur*  
*Et Iphig:*

*Oreste* *Iphig:* *Oreste*

*troce ? Elle a su le punir: Son fils! O Ciel! Il a vengé son père.*

*¶ Lento*

*P*

*¶ Iphig:*

*De forfaits sur forfaits quel assemblage affreux Et ce fils qui du Ciel a servi la co =*

*Oreste*

*¶ Lento*

*P*

*Oreste*

*= le-re, Ce fatal instrument des Vengeances des Dieux? A rencontré la mort qu'il*



*a longtems cherchée, Electre dans Mycène est Seule de-meurée*

*(Un grand Silence)*

*Iphige: (Elle se retire Sur un des côtés de la Scène)*

*C'en est fait tous les tiens ont subi le trépas Tristes pressentimens*

*(Oreste Sort)*

*vous ne me trompiez pas; Eloignez vous, je suis assez instruite.*



# SCENE VI.

109

*Iphigénie Les Prêtres*

1 Violino

2 Violino

Alto

Iphigénie

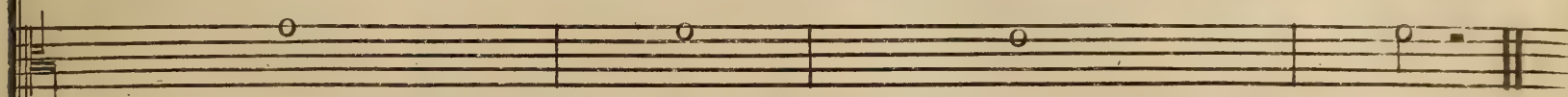
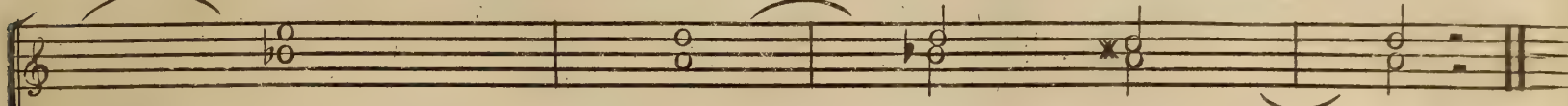
B.C.

*P*

*P*

*P*

*O Ciel ! de mes tourmens la cause et le témoin , jouissez du mal-*



*-heur ou vous m'avez ré-dui-te : il ne pou-vait al-ler plus loin.*



*Lentement*

Clarini

*ademi*

Violon

Alto

*ademi*

Chœur de  
Prêtres

*Patrie infortunée, où par des nœuds si*

*Patrie infortunée, où par des nœuds si*

Fagotti

*ademi*

B.C.



doux notre ame est encore enchainée, vous avez disparu pour nous v. avez disparu pour nous  
 doux notre ame est encore enchainée, vous avez disparu pour nous, v. avez disparu pour nous

*Andante moderato*

Oboë

Oboë solo

Violon

*p.* *sf.* *sf.* *sf.* *Segue*

Alto

Corni

Iphigenie

Fagotti

*p.* *sf.* *sf.* *sf.* *sf.* *sf.* *Segue*  
*pincé*

B.C.

*F*



*Iphigénie*

*O malheureuse I-phi-gé-ni-e*

*Ta pa-trie est a né-an-ti-e, est a né-an-ti-e*



*Oboë Solo*

*aux Pretresses*

*vous n'avez plus de Rois je n'ai plus de Pa-rens mêlez vos cris plain-*

*tifs à mes gé-mis-se-mens vous n'avez plus de Rois jen'ai plus de Pa-*

The musical score is written for a full orchestra and voices. It begins with an Oboë Solo section, followed by a vocal entry for the 'aux Pretresses' (priestesses). The lyrics are in French and express a plea for help and a lament for the loss of kings and fathers. The score includes staves for Oboë, voices, and piano accompaniment. The lyrics are: 'vous n'avez plus de Rois je n'ai plus de Pa-rens mêlez vos cris plain-tifs à mes gé-mis-se-mens vous n'avez plus de Rois jen'ai plus de Pa-'. The score is written in a single system with multiple staves. The Oboë Solo section is marked with a 'Solo' and a 'Solo' symbol. The vocal entry is marked with 'aux Pretresses'. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings.



*solo*

*F*

*solo*

*rens*

*O Malheureu = se malheureuse I =*

*phi = ge = nise Ta fa = mille est a - ni an = ti = e Ta fa = mille est*



*a né-an-tie* Vous n'avez plus de Rois je n'ai plus de Parens mêlez vos

*cris plain-tifs* vos cris plaintifs à mes ge-misse-mens vous n'avez



1<sup>re</sup> Vio:2<sup>re</sup> Vio:

plus de Rois

Je n'ai plus je n'ai plus de parens mé-

Chœur de Pretresses

1<sup>er</sup> Oboë2<sup>e</sup> cr:

P

F

F

P

cre:

F

P

cre

P

= lez vos cris plaintifs vos cris plain-tifs à

Mê-lons nos cris plain-tifs à

cre:

F

P



mes gé-mis-se-mens Vous n'avez plus de Rois je n'ai  
 Ser-gé-mis-se-mens  
 plus je n'ai plus de parens nous n'avions d'espe rance Hé =

PP F P  
 Col 1º  
 F P  
 Chœur de prêtresses  
 Col Bº  
 arco P



=las! que dans O = = res = te  
 Nous avons tout perdu, nul espoir ne nous

= res = te      nul espoir      ne nous reste



1<sup>re</sup> Vio  
2<sup>e</sup> Vio

Alto

Iphig

Honorez avec moi ce héros qui n'est plus. Du moins qu'aux mânes de mon frère les derniers devoirs soient ren-

B.

mus. apportez moi la coupe funé raire. Offrons à cette ombre chère, les froids honneurs qui lui sont dûs

Clairini

Violon

Alto

Tromboni

Prêtres

B.







*Flauti*

*Haubois*

*Clarin*

*Tromb*

*Iphigénie*

*O mon*

*ri = ve*

*B<sup>e</sup> #*

*B<sup>e</sup> #*

The musical score is written on 18 staves. The first three staves are for Flauti (Flutes), the next three for Haubois (Oboes), and the next three for Clarinets. The next three staves are for Tromb (Trumpets). The final two staves are for vocal parts, labeled Iphigénie and O mon. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The page number 120 is in the top left corner.



This is a handwritten musical score on aged paper, consisting of 12 staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The lyrics are written in French and are interspersed between the staves. The score is divided into sections by performance instructions. The first section includes the lyrics: "frere, daignés entendre les accens de ma douleur que les regrets de ta Sœur jusqu'à toi puissent des-". The second section is marked "Colla 1<sup>re</sup> 2." and includes the lyrics: "cen-dre". The third section is marked "Pretrresses Chœur" and includes the lyrics: "Contemplez ces tristes ap-". The score is written in a clear, elegant hand, typical of 18th or 19th-century musical notation.

frere, daignés entendre les accens de ma douleur que les regrets de ta Sœur jusqu'à toi puissent des-

Colla 1<sup>re</sup> 2.

cen-dre

Pretrresses Chœur

Contemplez ces tristes ap-



*Mineur*

*F*

*Col B°*

*P*

*prête Manes sacrés Ombre plaintive que nos larmes que nos regrets pénètrent l'inférieure ri = ve*

*Majeur*

*F*

*P*

FIN du Second Acte.



# ACTE III.<sup>E</sup>

*Le Théâtre Représente l'appartement D'Iphigénie*

## SCÈNE I.<sup>ÈRE</sup>

*Iphigénie, Prêtresses*

Violino 1.<sup>o</sup>

Violino 2.<sup>o</sup>

Alto

Iphigénie

*Je cède a vos desirs: du sort qui nous opprime, instrui-*

B. C.

*sons Electre ma sœur, aux horreurs du trépas, j'arrache une vic-ti-me, et je sers à la*

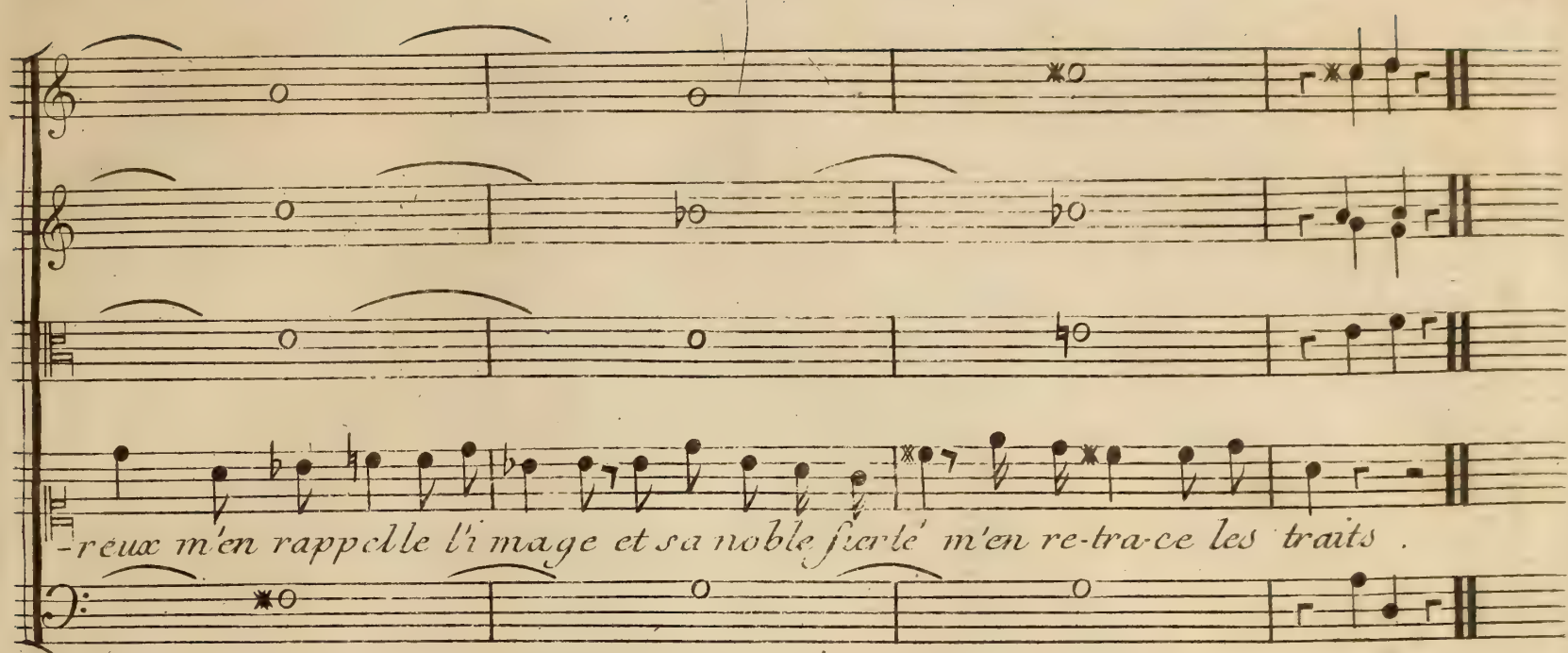


*fois la nature et mon cœur; hélas! je ne puis m'en deffendre, pour l'un de ces infortunés par*

*nos barbares loix à la mort condamnés je sens la pi-tié la plus tendre; mon*

*cœur s'unit à lui par des rapports secrets; Oreste serait de son âge; ce captif malheu-*





reux m'en rappelle l'i mage et sa noble fier té m'en re-tra-ce les traits.

*Gracieux Lentement*

Violino 1°

*a demi.*

Violino 2°

*a demi.*

Alto

*a demi.*

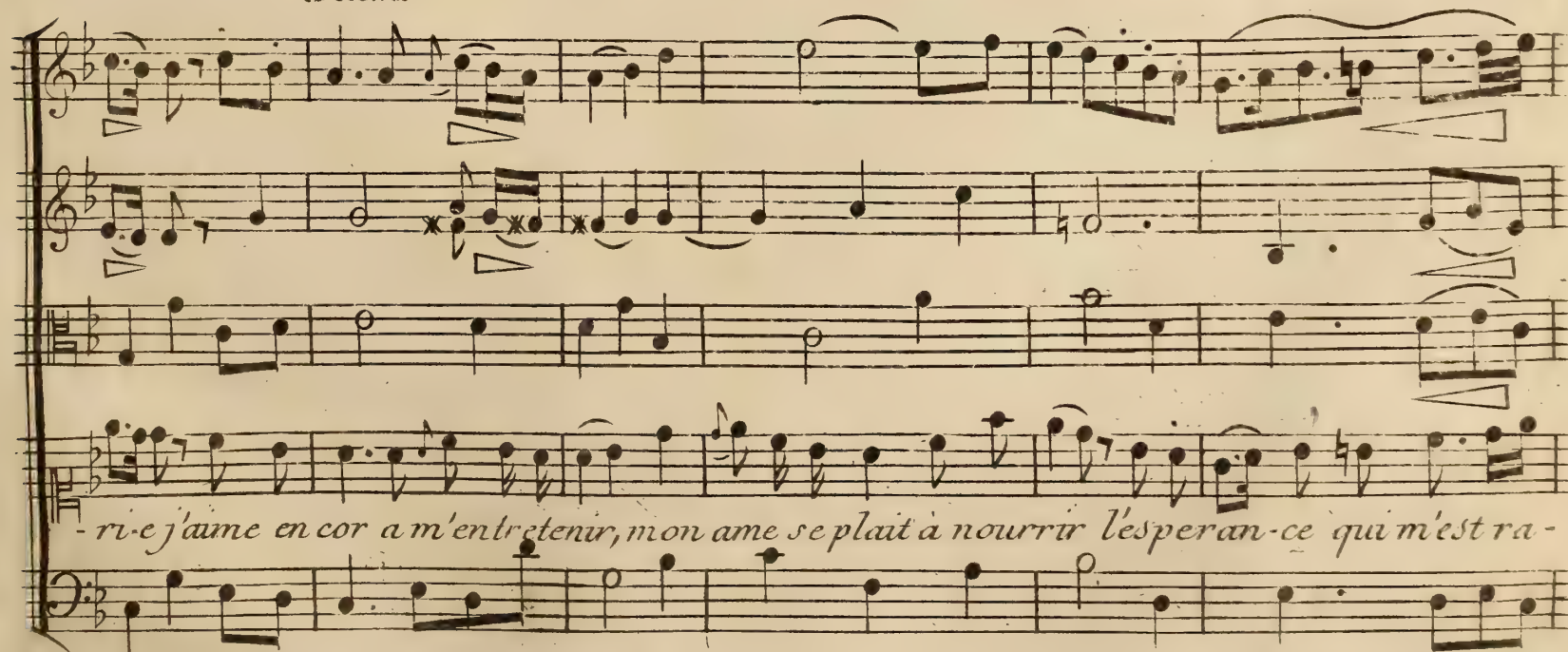
Iphigénie

*D'une image hélas! trop ché-*

B. C.

*a demi*

*P*



ri-e j'aime en cor a m'entretenir, mon ame se plaît à nourrir l'esperan-ce qui m'est ra-



*vi - - e Inu-ti-les et chers transports! chassons une vaine chimere, Ah! c'en'est*  
*plus qu'aux sombres bords que je puis retrouver que je puis retrouver mon frere, Inu-*  
*-tiles et chers transports chassons une vaine chimere, Ah! c'en'est plus qu'aux sombres*

Musical notation includes:
 

- Vocal line (soprano/tenor clef): *vi - - e Inu-ti-les et chers transports! chassons une vaine chimere, Ah! c'en'est plus qu'aux sombres bords que je puis retrouver que je puis retrouver mon frere, Inu-*
- Piano accompaniment (treble and bass clefs): *-tiles et chers transports chassons une vaine chimere, Ah! c'en'est plus qu'aux sombres*
- Dynamic markings: *P* (piano), *SF* (sforzando), *PP* (pianissimo), *F* (forte).
- Time signature: 4/4.
- Key signature: B-flat major (two flats).



*bords que je puis retrouver que je puis retrouver mon frere*

## SCÈNE. II.<sup>E</sup>

*Iphigénie, Prêtresse, Oreste, Pylade*

*Viol. 1<sup>o</sup>*

*Viol. 2<sup>o</sup>*

*Alto*

*Une Prêtresse* *Iphigénie*

*Une Prêtresse*

*B. C.*

*Voici ces captifs malheureux. Allez, laissez moi seule un moment avec eux.*

## SCÈNE. III.<sup>E</sup>

*Iphigénie, Pylade, Oreste*

*Oreste courant à Pylade* *Pylade*

*Ô joie inattendue! je puis donc t'embrasser pour la dernière fois. Mon sort est moins af-*



*Iphigénie*

freux puis que je te revois. Qu'à leur aspect touchant, je sens mon âme émue! vous avez vu mes

pleurs, je n'ai pu me n déffendre, hélas! qui n'en verserait pas au recit que je viens d'entendre!

si sur ces bords sanglans le ciel fixa nos pas, nous avons vu le jour dans de plus doux climats, et la



*Pylade*  
Grèce est notre patrie. Quoi! des mains d'une grecque il faut perdre la

*Iphigénie*  
vie Ah! pour sauver vos jours je donnerais les miens, mais Thoas veut du sang, sa pitié bar-

-bare ajouterait aux maux qu'on vous prépare, si de tous deux je brisois les liens.



*Un peu lentement*

*Oboë*

*Viol. 1<sup>o</sup>*

*Viol. 2<sup>o</sup>*

*Alto*

*Iphigénie*

*Pylade*

*Oreste*

*B. C.*

*Je pourrais du Tyran tromper la barbari-e; de l'un de vous au*

Le jour de la mort

moins que les jours conservés, anime De celui de vous

Mon ami, tu vivras, tes jours seront sauvés.

Mon ami, tu vivras, tes jours seront sauvés.



*mez F*  
*F*  
*F*  
*deux qui me devra la vie pourrais je attendre un service? animé*  
*Achevez je vous répons de sa reconnais-*  
*Achevez je vous répons de sa reconnais-*  
*F*  
*P*  
*P*  
*Iphig.*  
*Dans Argos comme vous j'ai reçu la naissance, il m'y reste encor des amis, jurez*  
*- sance.*  
*- sance.*  
*P*



*Inoiqu'un bil = let fi-dellement remis anime*

*j'en atteste les Dieux, vos voeux seront remplis.*

*j'en atteste les Dieux, vos voeux seront remplis.*

*Il faut donc entre vous choisir une vic time. he las dans le Soïn qui m'a*



nime, que ne puis-je à tous deux rendre un service égal! *Il faut que l'un des*

*mex F* *P*

*F* *P*

*F* *à part* *P* *Recitatif.*

deux ex pi - - re; mon ame se déchire, mon ame se déchire. *Mais*

*F* *P*



*Très doux*

*Très doux* **F**

*a Oreste*

*puisqu'il faut en fin faire un choix si fatal. c'est vous qui partirez*

*Que je parte! qu'il* **F**

*avec la voix* **P** **F** *animé*

*Repondez à mes vœux soyez prêt à partir, je cours en presser l'heure*

*meure! Ô ciel!* **P** **F**



# SCÈNE IV.<sup>E</sup>

## Oreste, Pylade

135

Viol 1<sup>o</sup>

Viol 2<sup>o</sup>

Alto

Pylade

B. C.

*Tremulando*

*Ô moment trop heureux! ma mort à mon ami va donc sauver la vie!*

Oreste

Pylade

*Et je consen-tirais qu'elle te fut ra-vi-e! M'aimes-tu? parle. Ô dieux! tu*

Oreste

Pylade

*l'o-ses de-mander! M'ai mes tu? Quel discours! qu'elle fureur te pres-se?*



*Oreste* *Pylade*  
*Renonce au choix de la Prêtresse. Ah! ce choix m'est trop cher pour le pouvoir céder :*

The top three staves show piano accompaniment with chords and single notes. The fourth staff contains the vocal lines for Oreste and Pylade, with lyrics written below. The bottom staff shows further piano accompaniment.

*Fièrement et Animé*

*Cornu*  
*Oboë*  
*Viol 1<sup>o</sup>*  
*Viol 2<sup>o</sup>*  
*Alto*  
*Pylade*  
*Oreste*  
*Fagotti*  
*B. C.*

*Et tu prétens encore que tu m'aimes, lorsqu'ai mépris des Dieux, sacrifiant tes*

The bottom section of the page contains orchestral staves for various instruments: Cornu, Oboë, Viol 1<sup>o</sup>, Viol 2<sup>o</sup>, Alto, Pylade, Oreste, Fagotti, and B. C. The music is marked 'Fièrement et Animé'. The vocal lines for Pylade and Oreste are shown, with lyrics written below. The bottom staff shows further orchestral accompaniment.



*Pylade*  
*Ils veillent pour les tiens ils protègent leur cours je remplis leur décrets suprême*  
*jours. A ces*

The first system of the musical score consists of eight staves. The top four staves are for instrumental accompaniment, with dynamics marked *P* (piano). The bottom four staves are for vocal parts, with the lyrics written below. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

*Dieux conjurés prétens tu donc t'unir, pour ajouter aux tourmens que j'en du r e ?*

The second system of the musical score consists of eight staves. The top four staves are for instrumental accompaniment, with dynamics marked *F* (forte). The bottom four staves are for vocal parts, with the lyrics written below. The key signature remains two flats (B-flat and E-flat), and the time signature is common time (C).



Que me demandes tu? Non ne l'esperes pas non ne l'esperes pas non ne l'esperes pas

demelaisser mourir Oreste t'en conjure Oreste t'en conjure

moins animé

pas cru-el! Dieux fléchissez son cœur, Dieux fléchissez son cœur, rendez moi mon a

ren dez



mi qu'il m'accorde sa grace qu'il m'accorde sa grace que tout mon sang vous satisfasse  
 moi mon a mi qu'il m'accorde qu'il m'accorde sa grace que tout mon sang vous satisfasse

Qu'il suffise a votre rigueur Dieux fléchissez fléchissez son cœur rendez  
 Qu'il suffise a votre rigueur Dieux fléchissez son cœur Dieux fléchissez son cœur



moi mon ami qu'il m'accorde sa grace qu'il m'accorde sa grace que tout mon sang vous

Rendez moi mon ami qu'il m'accorde qu'il m'accorde sa gra - ce que tout mon

*Dynamic markings: P, F*

sa - tis - fasse qu'il suf - fise a votre rigueur que tout mon sang vous satis -

sang vous satis fasse qu'il suf - fise a - votre rigueur que tout mon sang vous satis -

*Dynamic markings: P, F*



= *fasse, qu'il suf-fise à votre rigueur qu'il suf-fise à votre rigueur qu'il suf-fise à votre ri-*  
*fasse qu'il suf-fise à votre rigueur qu'il suf-fise à votre rigueur qu'il suf-fise à votre ri-*

*gueur,*  
*gueur,*



Obœ

Clarini

Viol 1<sup>e</sup>

Viol 2<sup>e</sup>

Alto

Trombon

Oreste

Fagott

B. C.

Quoi! je ne vaincrai pas la constance funeste! quoi! ton âme toujours se refuse à mes vœux?

*SF* *SF* *SF* *SF* *SF*

ne sais tu pas que pour Oreste la vie est un supplice affreux? ne sais tu pas que ces mains parricides



The first system of the musical score, measures 1-4. It consists of a vocal line (soprano and alto) and a piano accompaniment. The piano part includes strings (violin, viola, cello, double bass) and woodwinds (flute, oboe, bassoon, clarinet). The music is in a minor key, with a key signature of one flat (B-flat). The tempo is marked 'Allegro'.

*cides fument encor du sang que j'ay versé. ne sais tu pas que l'enfer courroucé rassemble autour de*

The second system of the musical score, measures 5-8. It continues the vocal and piano parts from the first system. The piano part includes strings (violin, viola, cello, double bass) and woodwinds (flute, oboe, bassoon, clarinet). The music is in a minor key, with a key signature of one flat (B-flat). The tempo is marked 'Allegro'.

The third system of the musical score, measures 9-12. It continues the vocal and piano parts from the second system. The piano part includes strings (violin, viola, cello, double bass) and woodwinds (flute, oboe, bassoon, clarinet). The music is in a minor key, with a key signature of one flat (B-flat). The tempo is marked 'Allegro'.

*moises noirs Eumenides qu'elles m'obcedent en tous lieux? les voici de Serpens leurs mains s'arment*

The fourth system of the musical score, measures 13-16. It continues the vocal and piano parts from the third system. The piano part includes strings (violin, viola, cello, double bass) and woodwinds (flute, oboe, bassoon, clarinet). The music is in a minor key, with a key signature of one flat (B-flat). The tempo is marked 'Allegro'.



The musical score is written for a dramatic scene. It features several staves of music, including vocal lines and piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings.

The first system of music includes a vocal line with the lyrics: "encore. Ou fuir... eh quoi? Pylade me suit et m'a bhorre il me lève a leurs coups. arrêtez la grands Dieux! eh". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

The second system of music includes a vocal line with the lyrics: "Oreste". The piano accompaniment continues with a similar rhythmic pattern.

The third system of music includes a vocal line with the lyrics: "quoi? m'connois tu Pylade qui t'implore? Eh bien Pylade, est ce à toi de m'ou". The piano accompaniment continues with a similar rhythmic pattern.

The score includes various dynamic markings such as *cres.*, *FF<sup>o</sup>*, *F*, *PP<sup>o</sup>*, and *FF<sup>o</sup>*. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.







*1.º tempo* *F* *p* *Andante*

*Col B.º*

*é - tre. Qu'ils attendrisse aux pleurs de l'amitié, ton cœur au mien n'est pas fermé peut*

*F* *p* *F* *p* *1.º tempo*

*F*

*é - tre ton cœur au mien n'est pas fermé peut é - tre. Cet ami qui te fut si cher. Py la de*



est a tes pieds, il con jure, il te presse, à tes fureurs laisse moi t'arracher. souscris au choix die =

te par la Prêtres-se, souscris souscris Ah mon ami j'implore ta pitié Oreste hé =

Py la de

*mez F* *F* *P* *Andante* *mez F* *F* *P* *mez F* *Andante* *mez F* *Allegro* *B.*



*P* *1<sup>er</sup> Tempo.* *Andante*

*P*

*las peut il me méconnaître* *Qu'ils s'attendrisse aux pleurs de l'amitié, ton cœur au*

*Grands Dieux*

*F* *F* *F* *F*

*mien n'est pas fermé peut être ton cœur aumien n'est pas fermé peut être,*

*F*



# SCÈNE V.<sup>E</sup>

*Iphigénie, Oreste, Pylade,*

149

*Viol. 1<sup>o</sup>* *F* *P* *Lento*

*Viol. 2<sup>o</sup>* *F* *P*

*Alto* *F* *P* *Iphigénie à Pylade*

*Oreste* *Malgré toi je saurai t'arracher au trépas* *Que je vous plains!*

*B.<sup>o</sup>* *F* *P*

*Aux Prêtresses* *Oreste* *Iphigénie* *Oreste*

*Vous, conduisez ses pas Non Prêtresse, arrêtez. votre pitié s'égare. Que dites vous! C'est à*

*Pylade*

*moi de mourir, mon ami pourra vous servir, qu'il soit le digne objet d'un service si rare N'écoutez*



*Iphigénie à Oreste Oreste Pylade*  
*pointes transports furieux. Vivez et me servez. Je ne le puis sans crime Cruel, quelle fureur ta-*

*Iphig. Oreste à Pylade avec vitesse*  
*- nime Ah je sens que mon choix est dicté par les Dieux. C'en est fait ici même à l'instant je dé-*

*Pylade Oreste Pylade Iphig.*  
*= clare. Arrête, Eh bien sachez. Arrête, justes Dieux. Quelles soudaine horreur de votre ame sem-*



*Oreste à Iphigénie* *Iphigénie*

pare? Prononcéz, que ma mort Non, ne le peréz pas, un pouvoir inconnu, puissant irrésis-

tible sur l'au tel des Dieux même arrêterait mon bras.

*Lento* *vif*

*Viol. 1<sup>o</sup>* *Viol. 2<sup>o</sup>* *Alto.* *Oreste* *B. C.*

*F* *P* *F* *F* *P* *F* *F* *F* *F*

Quoi, toujours à mes vœux vous êtes insensible, mais c'est en vain j'en atteste les



*cres*  
*P* *cres* *F*  
*P* *cres* *F*  
*P* *Retenue* *F*  
*P* *cres* *F*  
*vif*  
*Uris* //  
*Col B<sup>o</sup>* //  
*Iphigénie*  
*vif*  
*pandre tout ce sang dont le ciel est a-và re, O Dieux !* *eh=*  
*P*  
*P Lento* *Vif*  
*P* *F*  
*P* *F*  
*Oreste*  
*bien cruel remplissez vos desirs.* *Vis, mon ami cours servir la Pré=*  
*F*



*tresse, d'une soeur qui m'est chere adoucis la tristesse porte les vœux derniers, à dieu.*

## SCÈNE VI.<sup>E</sup>

### *Iphigénie, Pylade*

*Lento*

*Viol. 1<sup>o</sup>*

*Viol. 2<sup>o</sup>*

*Alto.*

*Iphigénie*

*B.<sup>o</sup>*

*Puisque le Ciel à vos jours s'intéresse, prêtez moi le secours que*

*vous m'avez promis, portez cet écrit dans la Grèce, qu'entre les mains d'Electre il*



*Pylade* *Iphig.*

soit par vous remis. Qu'entens-je, et quel rapport l'une à l'autre vous lie? J'ai respecté votre secret, ne-

*Pylade*

exigez rien de plus. Vous serez obéie, je remplirai vos vœux, si le Ciel le permet.

SCÈNE VII.  
Pylade Seul.

Corn. E  
Trombe

Oboe

Viol. 1°

Viol. 2°

Alto.

*Pylade*

B.

Tymbales

Di-vi-ni-té des grandes ames. amie, viens armer mon



*Soli* *SF* *SF* *SF*

*P* *P* *P*

*bras viens viens armer mon bras* *Remplis mon cœur de tes ce les-tes*

*P Violoncelli*

*F* *F* *P* *F* *F*

*F* *F* *P* *F* *F*

*F* *F* *P* *F* *F*

*flames je vais sauver Oreste, ou courir au trépas, ou courir au trépas* *ami-tié.*

*F Tous* *P*



*Soli* *SF* *SF*  
*F* *P* *P*  
*a mi tie', viens, viens armer mon bras.* *Remplis mon cœur de tes cé-*  
*F* *P Violoncelles*

*les tes flâmes remplis mon cœur de tes cé' les tes flâmes je vais sauver Oreste, ou courir aubrépas ou cou-*  
*Tous*



Musical score for page 157, featuring vocal lines and instrumental accompaniment. The score includes staves for Violins (Col Viol), Violas (Col B<sup>o</sup>), Cellos (Violoncelles), and Double Basses (Tous). The lyrics are in French: "rir au tré-pas, je vais sauver O-res-te, ou courir au tré-pas ou courir au tré-pas."

The score is written in common time (C). The key signature is one flat (B-flat). The tempo is marked "Allegro". The score includes various dynamic markings such as *F* (Fortissimo), *Col Viol*, *Col B<sup>o</sup>*, *Sol<sup>o</sup> P*, *SF*, *P*, and *Violoncelles*. The lyrics are: "rir au tré-pas, je vais sauver O-res-te, ou courir au tré-pas ou courir au tré-pas."



A musical score for Act III, consisting of eight staves. The first staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The second staff is in treble clef and contains several measures of rests, indicated by double slashes. The third staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The fourth staff is in treble clef and contains several measures of rests, indicated by double slashes. The fifth staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The sixth staff is in treble clef and contains several measures of rests, indicated by double slashes. The seventh staff is in bass clef and contains a complex melodic line with many sixteenth and thirty-second notes. The eighth staff is in bass clef and contains a complex melodic line with many sixteenth and thirty-second notes. The score concludes with a double bar line and repeat signs.

FIN DU III<sup>E</sup> ACTE



# ACTE IV.<sup>E</sup>

159

*Le Théâtre représente l'intérieur du Temple de Diane; la Statue de la Déesse élevée sur un estrade est au milieu; en avançant sur un des côtés, on voit l'autel des sacrifices.*

## SCÈNE I.<sup>ERE</sup>

*Iphigénie Seule.*

*Fièrement sans lenteur.*

1.<sup>er</sup> Violon

2.<sup>e</sup> Violon

Alto

Iphig.

B. C.

P

P

P

P

*Non, cet affreux de-voir je ne puis le remplir; en faveur de ce grec un dieu parlant sans*

P



doute, au sa crifice affreux, que mon âme redoute, non, je ne sau-rais con- en - tir.

Corno 1<sup>o</sup>  
in G# *fièrement un peu animé*

Corno 2<sup>o</sup>  
in G#

Oboe 1<sup>o</sup>

Oboe 2<sup>o</sup>

Viol 1<sup>o</sup>

Viol 2<sup>o</sup>

Alto

Iphig.

Fagotti

B.C.



101

*P*

*P*

*P*

*P*

*P*

*Iphigénie*

*Je t'implore et je tremble, ô Déesse impla - ca - ble, dans le*

*Col B. //*

*P*

*P*

*fond de mon cœur mets la férocité; e - touffe de l'humani - té la*



*PP*

*PP*

*PP*

*PP*

*PP*

*F* *PP* *PP*

*P* *P*

*sort? d'un sanglant ministère, vic-time in-volontaire, j'o-be'-is et mon cœur est en*

*Col B.* *||* *||* *||* *||* *||* *||*



proie est en proie au remord, et mon cœur est en proie au remord est en proie au re-

mord, en proie au remord, en proie au remord.

*col. 1<sup>o</sup> viol.*

*col. B.*

*F* *P* *F* *P* *F* *P* *F* *P*

*F* *F* *F* *F* *F* *F* *F* *F*



Col Viol 1<sup>re</sup> **H** **H** **P**

**FF** **P** **P**

*Je t'im-plore et je tremble, ô dées-*

**P** **P**

*- se impla-cable, dans le fond de mon cœur mets la féro-cité mets la féro-ci-*

col. B. **H** **H** **H** **H**



First system of musical notation. The vocal line (soprano) begins with a rest, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines. Dynamics include *F* (forte) and crescendo markings. The lyrics are: *te'; é - touf - fe de l'hu - ma - ni - té'; la voix plain - tive et lamen -*

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment features chords and moving lines. Dynamics include *P* (piano) and *F* (forte). The lyrics are: *- table, dans le fond de mon cœur; mets la fé ro - ci - té;*



*pp*

*pp*

*P* *pp*

*P*

*P* *pp*

*met la fero ci-té. hé-las! Et quelle est donc la ri-*

*P* *pp*

*pp*

*gueur de mon sort, d'un san-glant misè-re vic-time in-vo-lon--*

*Col. Bas.* **||** **||**



First system of the musical score, measures 1-6. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics, a piano accompaniment, and a cello/violoncello line. The piano part includes dynamic markings 'P' (piano) at measures 3 and 4. The cello/violoncello part has a double bar line at measure 4.

- tai - re, jo - - bé - is et mon cœur est en proie, est en proie au re-

Second system of the musical score, measures 7-12. The score continues with the vocal line, piano accompaniment, and cello/violoncello line. The piano part includes dynamic markings 'F' (forte) and 'P' (piano) throughout. The cello/violoncello part has a double bar line at measure 8 and is labeled 'Col. Viol. 1<sup>o</sup>' at measure 10.

- mord, et mon cœur est en proie au remord, est en proie au remord, en



First system of musical notation, measures 1-12. The system consists of six staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a treble clef with a key signature of two sharps. The fifth staff is a bass clef with a key signature of two sharps. The sixth staff is a bass clef with a key signature of two sharps. The lyrics "proie au remord en proie au re-mord." are written below the fifth staff, starting at measure 7. The word "Col. B." is written below the sixth staff at measure 9.

proie au remord en proie au re-mord.

Col. B.

Second system of musical notation, measures 13-24. The system consists of six staves. The top staff is a treble clef with a key signature of two sharps. The second staff is a treble clef with a key signature of two sharps, labeled "Col Viol. 1°". The third staff is a treble clef with a key signature of two sharps. The fourth staff is a treble clef with a key signature of two sharps. The fifth staff is a bass clef with a key signature of two sharps. The sixth staff is a bass clef with a key signature of two sharps. The dynamic marking "FF" (Fortissimo) appears in measures 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, and 24 across various staves.

Col Viol. 1°

FF

FF

FF

FF

FF

FF

FF

FF

FF



# SCÈNE II.

169

Oreste, Iphigénie, Prêtres.

Chœur

Violino I.<sup>o</sup>

Violino 2.<sup>o</sup>

Alto

Flauti e  
Clarineti

Fagotti

I.<sup>er</sup> Dessus

2.<sup>e</sup> Dessus

B. C.

*O Di-a-ne, sois nous pro-pi-ce; La vic-ti-me est*

*me est parée et l'on va l'immo-ler. Puisse le sang qui va cou-ler,*  
*pa-rée et l'on va l'immo-ler. Puisse le sang qui va cou-ler,*



puissent nos pleurs appai-ser, appai-ser ta jus-ti- - - - ce. Puisse le  
 puissent nos pleurs appai-ser, ap-pai-ser ta jus-ti- - - - ce. Puisse le

sang qui va cou-ler, puissent nos pleurs appai-ser ta jus-ti- - - - ce.  
 sang qui va cou-ler, puissent nos pleurs ap-pai-ser ta jus-ti- - - - ce.



Violino  
I.<sup>o</sup> è 2.<sup>o</sup>

Alto

Iphigénie

B. C.

171

*Iphigénie tombe sur un siège*

*La force m'abandonne; ô moment dou lou--reux!*

Oreste

*Voilà le terme heureux de mes longues souffran-ces; puisse t'il l'être aus-*

*Iphig.*

*Oreste*

*-si, grands Dieux, de vos vengean-ces. Ô ciel! sechez les pleurs qui*

*coulent de vos yeux; ne plaignez point mon sort, la mort fait mon envie; fra-*



*Iphigénie*  
-pez. Ah! ca-chez moi cette horri-ble ver-tu, les Dieux protégeoient votre

This system contains the first vocal line for Iphigénie. It begins with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with a soprano clef. The lyrics are in French, starting with '-pez. Ah! ca-chez moi cette horri-ble ver-tu, les Dieux protégeoient votre'. The music features a series of eighth and sixteenth notes, with some rests.

*Oreste*  
vi-e, mais vous allez mourir, et vous l'avez vou-lu. Ces Dieux m'en avoient

This system contains the first vocal line for Oreste. It begins with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with a soprano clef. The lyrics are in French, starting with 'vi-e, mais vous allez mourir, et vous l'avez vou-lu. Ces Dieux m'en avoient'. The music features a series of eighth and sixteenth notes, with some rests.

fait un de-voir néces-saire; en voulant pro-longer mon sort vous com-met-

This system contains the first vocal line for Iphigénie. It begins with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with a soprano clef. The lyrics are in French, starting with 'fait un de-voir néces-saire; en voulant pro-longer mon sort vous com-met-'. The music features a series of eighth and sixteenth notes, with some rests.

*Iphigénie*  
-tiez un crime in-volontaire. Un crime! Ah! c'en est un de vous donner la mort.

This system contains the first vocal line for Iphigénie. It begins with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with a soprano clef. The lyrics are in French, starting with '-tiez un crime in-volontaire. Un crime! Ah! c'en est un de vous donner la mort.'. The music features a series of eighth and sixteenth notes, with some rests.



173

*Flauto* *Soli*

*Violino 1.<sup>o</sup>* *PP*

*Violino 2.<sup>o</sup>* *PP* *Nourie*

*Alto* *PP*

*Oreste* *PP* *Que ces regrets touchants pour mon cœur ont de charmes qu'ils adou-*

*B. C.*



*Chœur des Prêtresses.* Hymne.

*Clarinetti.*

*Violino 1.<sup>o</sup>*

*Violino 2.<sup>o</sup>*

*Alto*

*Fagotti*

*1<sup>er</sup> Dessus*

2<sup>e</sup>. Dessus.

*B. C.*

*Fin,*

*Doux*

Chants; Que nos vœux que notre en-cens s'é-le - vent jusqu'à son trô - - ne.

Chante; Que nos vœux que notre en-cens s'é-le-vent jusqu'à son trô-ne.

*Novv*

*Fin*



*Dans les cieux et sur la ter-re tout est sou-mis à ta loi. Tout ce*

*Dans les cieux et sur la ter-re tout est sou-mis à ta loi. Tout ce*

*que l'E-re-be en-serre, à ton nom pâ-lit d'ef-froy. En tout tems, on*

*que l'E-re-be en-serre, à ton nom pâ-lit d'ef-froy. En tout tems, on*



te con-sul-te Dans la paix, dans les com-bats, Et l'on t'offre le seul

te con-sul-te Dans la paix, dans les com-bats, Et l'on t'offre le seul

Pendant le Ch. lorsqu'Oreste  
est paré de guirlandes, on le  
conduit derrière l'autel qui  
est sur un des côtés, on brule  
des parfums autour de lui,  
on le purifie en faisant des  
libations sur sa tête

cul-te ré-vé - ré dans ces cli - mats.

culte ré-vé - ré dans ces cli - mats.

*Dacapo*

§



Violino 1.<sup>o</sup>Violino 2.<sup>o</sup>

Alto

Iphigénie

Chœur

B. C.

*Iphigénie toujours assise sur le devant du Théâtre.**Quel moment ! Dieux puissants secourez moi.**Quatre Prêtresses viennent chercher Iphigénie.**Approchez souveraine Pré**Approchez souveraine Pré**Lento**Iphigénie**Barbares, arrêtez, respectez ma foi-blesse.**- tres-se remplis-sez votre auguste emploi**- tres-se remplis-sez votre auguste emploi*



Musical score for page 178, featuring vocal and instrumental parts. The score includes dynamic markings (F, P), articulation (trémulando), and lyrics in French.

*tremulando Sempre*  
*Iphig. prenant le couteau*  
*Dieux ! tout mon sang se glace dans mon*  
*tremulando*  
*cœur, je tremble et mon bras plus ti-mide...*  
*Chœur*  
*Frappez Oreste*  
*Frappez Ainsi tu périr en Aulide*



*Animé*

*unis.*

179

**FF**

*Animé*

**FF**

*Iphigénie*

mon frè-re ! O-res-te !

O-res-te ! notre Roi !

*Oreste*

*Iphigénie*, ô ma sœur !

*Animé*

où

**FF**

*Iphigénie*

oui, c'est lui, c'est mon frè-re.

oui c'est

*Oreste*

suis-je ! se peut-il

ma sœur ! Iphigénie ! est-ce elle que je voi ?



elle qu'aux fureurs d'un père, qu'à la rage, des grecs, Di - a-ne à se soustraire

*Chœur*

*Iphigénie*  
ô mon frère!

*Chœur*  
Oui, c'est Iphi-gé-nie

*Oreste*  
O ma sœur, oui c'est vous, oui, tout mon cœur me l'atteste



Oboe.

mesuré.

Iphigénie

Ô mon frè - - re ! ô mon cher Ores - - te ! Ah !

Quoi ! vous pou vez m'aïmer, vous n'a vez point horreur...

1<sup>er</sup> Oboe

2<sup>e</sup> Oboe *Andante*

*F* *P* *F* *P*

laissons là ce souvenir funes - te ; laissez moi ressen - tir laissez moi ressentir l'ex -

*F* *P*



First system of musical notation, measures 1-8. The system consists of five staves. The first two staves are empty. The third staff contains a melodic line with a forte (F) dynamic at measure 1 and a piano (P) dynamic at measure 4. The fourth staff contains a melodic line with a forte (F) dynamic at measure 1 and a piano (P) dynamic at measure 4. The fifth staff contains a melodic line with a forte (F) dynamic at measure 1 and a piano (P) dynamic at measure 4. The lyrics are: *ces de mon bonheur. Sans te connoître en-cor, je t'avais dans mon*

Second system of musical notation, measures 9-16. The system consists of five staves. The first two staves are empty. The third staff contains a melodic line with a forte (F) dynamic at measure 9 and a piano (P) dynamic at measure 12. The fourth staff contains a melodic line with a forte (F) dynamic at measure 9 and a piano (P) dynamic at measure 12. The fifth staff contains a melodic line with a forte (F) dynamic at measure 9 and a piano (P) dynamic at measure 12. The lyrics are: *cœur. Au ciel, à l'univers, je demandais mon frè - re, je deman - dais mon*



frère, le voilà, je le tiens, il est entre mes bras, mais, que vois-je?

## SCÈNE III.

*Les Acteurs précédens, une Femme Grecque*

*Allegro*

Violino 1.<sup>o</sup>  
è 2.<sup>o</sup>

Alto

Une Femme Grecque

Violoncelle

Contre B.

*Allegro*

*Tremblez, tremblez; on sait*



*tout le mis-tè-re, le ty - - ran porte ici ses pas, il*

*sait qu'un des captifs des-ti-nés au su-pli-ce sau-vés par*

*vous fuyait loin de ces lieux. Le ty-ran fu-ri-eux vient de l'au-tre à l'in-*

*Col Viol 1<sup>re</sup>*



Oboë & Clarin.

-tant pres-ser le sa-cri-fi--ce. Chœur

Grands Dieux secourez nous.

Grands Dieux secourez nous.

Viol. 1<sup>o</sup>

Viol. 2<sup>o</sup>

Alto

Iphigé

B C

Il ne se fera plus ce sa-cri-fi-ce abomi-nable.... im-pi-e... Vous, sauvez votre

Elle met  
Oreste  
sous la garde  
du Sanctuaire

Roi des fureurs de Thoas; il est du sang des Dieux ils deffendront sa vie.



## SCÈNE IV.

*Thoas, les Acteurs précédens, Officiers de ses gardes*

*Corni*

*Flauto 1<sup>o</sup>*

*Flauto 2<sup>o</sup>*

*Oboe 1<sup>o</sup>*

*Oboe 2<sup>o</sup>* *Très animé.*

*Violino 1<sup>o</sup>*

*Violino 2<sup>o</sup>* *Col B.*

*Alto*

*Fagotti*

*Iphigénie*

*Oreste*

*Thoas*

*Chœur* *De tes for-faits la trame est dé-cou-ver-te, tu trahissais les*

*1<sup>er</sup> Dessus*

*2<sup>e</sup> Dessus*

*B. C.*



Handwritten musical score on page 187. The page contains 15 staves of music. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various note values including eighth, sixteenth, and thirty-second notes, as well as rests. Some staves contain repeat signs (double bar lines with dots). The lyrics are written in French below the staves.

*Dieux et conjurais ma per-te; il est tems de punir, ta noire perfi-di-e.*



Il est temps que le ciel soit en-fin satis-fait. Im-mo-le ce cap-

FF

FF

FF

FF



FF

FF

FF

-tif; Que tout son sang ex-pi-e et ton au-da-ce et

FF



*P*

*P*

*P*

*P*

*P*

*P*

*P*

*P*

*Iphigénie*  
Qu'oses tu proposer ? Barba - rie !

*Chœur*  
à Iphig aux Prêtresses  
Obé - is - sez aux Dieux, le ciel parle, il suf -  
Sauvez nous justes Cieux éloignex les horreurs que ce mo -  
Sauvez nous justes Cieux éloignex les horreurs que ce mo -



Handwritten musical score on page 191. The score consists of 15 staves. The first two staves are treble clef, and the remaining staves are bass clef. The music is written in a single system. The lyrics are in French and are written below the staves. The score includes various musical notations such as notes, rests, and accidentals. The lyrics are: *-fit. Gardes, Secondez moi; qu'on le saisis-se; Qu'on le traîne à l'au-*  
*-ment pré-pa-re.*  
*-ment pré pa-re.*

ô Ciel! qu'oses tu faire?



The musical score is written on 15 staves. The first 10 staves are instrumental, featuring a melody in the upper staves and a more complex, rhythmic accompaniment in the lower staves, possibly for a piano or harpsichord. The notation includes various note values, rests, and dynamic markings such as *p* (piano). The last 5 staves contain vocal parts with French lyrics. The lyrics are written in a cursive hand, and the music is in a key with one flat (B-flat) and a common time signature (C). The overall style is that of an 18th or 19th-century manuscript.

*Cru-el ! il est mon frère : C'est mon frè-re et mon*

*Où, je le suis . -*

*- tel . Son frè-re !*



The musical score is written on 15 staves. The first 10 staves contain instrumental notation, including treble and bass clefs, key signatures (one flat), and various note values and rests. The 11th staff begins with the lyrics "Roi, le fils d'Aga-memnon" and continues with "N'approchez pas" and "Et". The 12th staff contains the lyrics "Frap-pez, quel qu'il puisse ê-tre". The 13th staff contains the lyrics "avec feu aux gardes" and "aux Prêtresses". The 14th and 15th staves contain further instrumental notation.

Roi, le fils d'Aga-memnon N'approchez pas Et

Frap-pez, quel qu'il puisse ê-tre

avec feu aux gardes aux Prêtresses



*Lento.*

*1<sup>er</sup> mouvem.<sup>t</sup>*

vous, deffen dez votre maître.

*Lâches ! vous reculez d'effroi. j'immolerai moi-même aux*

*Lento.*



The musical score on page 195 consists of several staves. The top staves contain various musical notations, including notes, rests, and accidentals. The notation is in French, with lyrics at the bottom. The lyrics are: *L'immo-ler! qui? ma sœur? yeux de la Déesse et la victime et la Prêtresse. Oui, je dois la pu-*



# Scène V.

Pylade, et les Acteurs précédens.

*Pylade entre  
avec rapidité  
et frappe Thoas*

*C'est à toi de mourir*

*et tout son sang.....*

*Ven-*



*Cornu*

*Oboe 1<sup>re</sup>*

*Oboe 2<sup>o</sup>*

*Clari.*

*Viol. 1<sup>re</sup>*

*Viol. 2<sup>o</sup>*

*alto*

*Col B.*

*Iphig.*

*Pylade*

*Oreste*

*Chœur des gardes du Roi*

*-geons le sang de no-tre roi,*

*frap pons.*

*Grands dieux sau-vez mon frè - re*

*cou - ra-ge mes a -*

*Grands dieux sau-vez son frè - re*

*Grands*



-mis et sa-vez moi

Py-lade! ô mon dieu tu-té-lai-re!

*col B //*



Handwritten musical score on page 199. The score consists of 15 staves. The first five staves contain instrumental music, including a prominent melodic line on the fifth staff. The sixth staff has a double bar line and the marking "col B". The seventh staff begins with the lyrics "Grands dieux, secourez nous," followed by "Grands" on the eighth staff. The ninth staff continues the lyrics "Grands dieux, se courez nous" and "Grands". The tenth staff has the word "Grands" and a double bar line. The eleventh staff has the word "Chœur des grecs". The twelfth staff is empty. The thirteenth staff is empty. The fourteenth staff is empty. The fifteenth staff contains instrumental music.

Grands dieux, secourez nous, Grands

Grands dieux, se courez nous Grands

Grands

Chœur des grecs



*dieux, sauvez mon frere..*

*dieux, sauvez son frere.*

*de ce peuple O dieux ex-terminons jus qu'aumoinde res-te; servons la ven-*

*servons de ce lieu fu-nes-te*



# Scene VI. Diane, et les Acteurs precedens.

*Diane*

Ar-re - tez ecou-

geance ce - - les - - te et purifions ces lieux au nom de Py la de et d'Ores - - te

sauvons nous, e - vi - tons leurs coups, e - vi - tons leurs coups, les dieux combattent pour Ores - - te ;



tez mes decrets e-ter-nels, Sey-thes aux mains des grecs, re-met-tez mes i-ma-ges?

vous a-vez trop long tems dans ces cli-mats sauva-ges des-ho-nore mon culte et mes au-tels.

*f* Grave  
Je prends soin de ta des-ti-ne-e, O-res-te tes remords et



25

fa-cent tes for faits. My-cène at-tend son Roi: vas y reg-ner en

paix et rends I-phi-ge-ni-e à la Grèce é-ton-né-e

Scene VII. et dernière

Pylade Oreste  
ta sœur! qu'ai-je en-ten-du! par-ta-ge mon bon-heur.



*Viol. 1<sup>e</sup>* **P**

*Viol. 2<sup>e</sup>*

*Alto* **P**

*Oreste* **P**

Dans cet ob-jet tou--chant à qui je dois la vi--e et

**P**

qu'un pen-chant si doux ren-dait cher à mon cœur, con--nais ma

**F**

**F**

sœur I-phi--ge--ne--e



# Chœur

205

*tromba*  
*trom. 2<sup>e</sup>*  
*Cor 1<sup>re</sup>*  
*Cor 2<sup>e</sup>*  
*flauti*  
*Oboe*  
*e Clarin.*  
*Oboe*  
*et Clarin.*  
*Viol. 1<sup>re</sup>*  
*Viol. 2<sup>e</sup>*  
*alto*  
*dessus*  
*Les dieux long-tems en courroux ont accompli leur or-a-cle ne re dou-tons plus d'ob-*  
*Les dieux*  
*taille*  
*Basse*  
*Les dieux long tems en courroux, ont accompli leur or-a-cle; ne re dou-tons plus d'ob-*  
*B.c.*  
*timpa.*



-ta-de, un jour plus pur luit sur nous; les dieux longtemps en courroux ont accompli leur O-ra-cle  
 -ta-de, un jour plus pur luit sur nous; les dieux longtemps en courroux ont accompli leur O-ra-cle



The musical score is written for a vocal ensemble and instrumental accompaniment. It consists of 14 staves. The first 10 staves are instrumental, featuring a violin part (labeled 'col viol 1<sup>re</sup> in 3<sup>e</sup> alt<sup>er</sup>'), a viola part (labeled 'col viol. 2<sup>e</sup>'), and a cello/contrabass part. The vocal parts enter on the 11th staff. The lyrics are in French and are repeated on the 11th and 12th staves. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., 'P' for piano).

ne re-doutons plus d'obs-tacle un jour plus pur luit sur nous. U - ne paix douce et pro-fon-de

ne re-doutons plus d'obs-tacle un jour plus pur luit sur nous. U - ne paix douce et pro-fon-de



re - gne sur le sein de l'on-de, la mer la ter - re et les cieux tout fa - vo - ri - se nos vœux .

re - gne sur le sein de l'on-de, la mer la ter - re et les cieux tout fa - vo - ri - se nos vœux .



tout favori se tout favorien nos vœux u - ne paix douce et pro - fon - de re - gne sur le sein de l'on - de la  
 tout favo ri - se favo - ri - se nos vœux  
 tout favo ri - se favo ri - se nos vœux u - ne paix douce et pro - fon - de regne sur le sein de l'on - de la



mer la ter-re et les cieux tout fa-vo - ri - se nos vœux tout fa-vo ri-se tout favorise nos vœux la

mer la terre et les cieux tout fa-vo - ri se nos vœux tout favo-ri-se favo-ri se nos vœux la



mer la terre et les cieux tout favorise nos vœux tout favo ri se nos vœux

cieux tout favo ri - - se nos vœux tout favo ri - - se nos vœux

mer la terre et les cieux tout favo - ri se nos vœux tout favo ri - se nos vœux

FIN



















